# BITTER SWEET

## NOËL COWARD

CHAPPELL

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# HIS MAJESTY'S THEATRE

CHARLES B. COCHRAN'S

Production of

# BITTER SWEET

UNIVERSITY OF WESTMINSTER
[redacted]
or rene... h... in suspension of borrowi...

IN THREE ACTS

*BY*

## NOËL COWARD

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TELEPEN

## DEDICATION TO MISS ELSIE APRIL

*My Dear Elsie.*

*I am dedicating this score to you in gratitude for all the unfailing help and encouragement you have given me in music*

*Noël Coward*

# BITTER SWEET

*The Entire Production by NOËL COWARD.*

## CHARACTERS

| | |
|---|---|
| The Marchioness of Shayne (Sarah) | PEGGY WOOD |
| Carl Linden | GEORGE METAXA |
| Manon (La Crevette) | IVY ST. HELIER |
| Dolly Chamberlain | DOROTHY BOYD |
| Lord Henry | WILLIAM HARN |
| The Hon. Hugh Devon | ROBERT NEWTON |
| Mrs. Millick | ELAINE INESCORT |
| Sir Arthur Fenchurch | CLIFFORD HEATHERLY |
| Lady Devon | WINIFRED DAVIS |
| The Marquis of Steere | ROBERT ALGAR |
| Vincent Howard | BILLY MILTON |
| Lord Edgar James | VICTOR ROBSON |
| Lord Sorrel | GERALD NODIN |
| Mr. Vale | PETER GIBSON |
| Mr. Bethel | JOHN GATRELL |
| Mr. Proutie | RICHARD CORNISH |
| Victoria | JOSÉ FEARON |
| Harriet | MAIE DRAGE |
| Gloria | ROSE HIGNELL |
| Honor | EVA STERNROYD |
| Jane | EILEEN CAREY |
| Effie | MARY POUNDS |
| Gussi | NORAH EDWARDS |
| Lotte | MILLIE SIM |
| Freda | BETTY HUNTLEY WRIGHT |
| Hansi | MARJORIE ROGERS |
| Lieut. Tranisch | ARTHUR ALEXANDER |
| Captain August Lutte | AUSTIN TREVOR |
| Marquis of Shayne | ALAN NAPIER |
| Nita | JOAN PANTER |
| Helen | NANCY BEVILL |
| Jackie | MAUREEN MOORE |
| Vernon Craft | ERIC LAURISTON |
| Lord Henry Jade | PENRYN BANNERMAN |
| Bertram Sellick | HUGH CUENOD |

### SYNOPSIS OF SCENERY.

#### ACT I.

SCENE I.—Lady Shayne's House in Grosvenor Square, 1929.

SCENE II.—The Millick's House in Belgrave Square, 1875.

SCENE III.—The Ballroom of The Millicks' House in Belgrave Square, 1875.

The Scenery and Costumes designed by G. E. CALTHROP, painted by ALICK JOHNSTONE.

#### ACT II.

SCENE I.—Herr Schlicks' Cafe in Vienna, 1880. Time—12 o'clock noon.

SCENE II.— do. do. do. at 2 a.m.

The Scenes and Costumes designed by Professor ERNST STERN and painted by MARC HENRI and LAVESDET.

#### ACT III.

SCENE I.—Lord Shayne's House in London, 1895.

SCENE II.—Same as Act I, Scene I.

The Scenes designed by G. E. CALTHROP, and painted by ALICK JOHNSTONE.

Orchestra under the direction of REGINALD BURSTON.

# BITTER SWEET

## MUSICAL NUMBERS


| NO. | | | | PAGE |
|---|---|---|---|---|
| | **ACT I.,** SCENE I. | | | |
| 1 | OPENING NUMBER | "That Wonderful Melody" | (Play something romantic) | 1 |
| 2 | SONG (*Lady Shayne*) & CHORUS | "The Call of Life" | (Your romance could not live) | 4 |
| | SCENE II. | | | |
| 3 | SONG (*Carl*) | "If you could only come with me" | (Though there may be beauty) | 12 |
| 4 | DUET (*Sarah and Carl*) | "I'll see you again" | (Now Miss Sarah if you please) | 14 |
| | SCENE III. | | | |
| 5 | POLKA | | | 20 |
| 6 | SONG (*Sarah*) & CHORUS | "What is love" | (Play something gay for me) | 22 |
| 7 | CONCERTED NUMBER | "The Last Dance" | (They've all gone now) | 32 |
| 8 | FINALE, ACT I | | (Eeny, meeny, mini, mo) | 42 |
| | **ACT II.** | | | |
| 9 | OPENING CHORUS | | (Life in the morning) | 70 |
| 10 | QUARTET (*Lotte, Freda, Hansi & Gussi*) | "Ladies of the Town" | (Though we're often accused) | 76 |
| 11 | SONG (*Manon*) | "If love were all" | (Life is very rough and tumble) | 81 |
| 12 | DUET (*Sari & Carl*) & CHORUS | "Dear Little Café" | (We share a mutual ambition) | 89 |
| 13 | WALTZ | | | 93 |
| 14 | OFFICERS' CHORUS | | (We wish to order wine) | 96 |
| 15 | SONG (*Capt. Schensi*) & CHORUS | "Tokay" | (When we're thoroughly wined and dined) | 108 |
| 16 | WALTZ | | | 119 |
| 17 | DANCE OF PRATER GIRLS | | | 122 |
| 18 | SONG (*Manon*) | "Bonne nuit, Merci" | (Lorsque j'étais petite) | 125 |
| 19 | SONG (*Manon*) & CHORUS | "Kiss Me" | ('Tis time that we were parted) | 127 |
| 20 | WALTZ | | | 130 |
| | **ACT III.** | | | |
| 21 | CONCERTED NUMBER | "Ta-ra-ra-boom—" | (Ta-ra-ra-boom-de-ay) | 133 |
| 22 | SEXTET (*Victoria, Harriet, Effie, Gloria, Jane & Honor*) | "Alas! the time is past" | (Alas, the time is past) | 139 |
| 23 | QUARTET (*Vernon Craft, Cedric Ballantyne, Bertram Sellick and Lord Henry Jade*) | "Green Carnations" | (Blasé boys are we) | 145 |
| 24 | SONG (*Sari*) | "Zigeuner" | (Once upon a time) | 151 |
| 25 | FINALE, ACT III | "I'll see you again" | | 155 |
| | ADDENDUM | | | |
| | DUET (*Sari and Carl*) | "Evermore and a day" | (Why are you weeping?) | 157 |

# BITTER SWEET

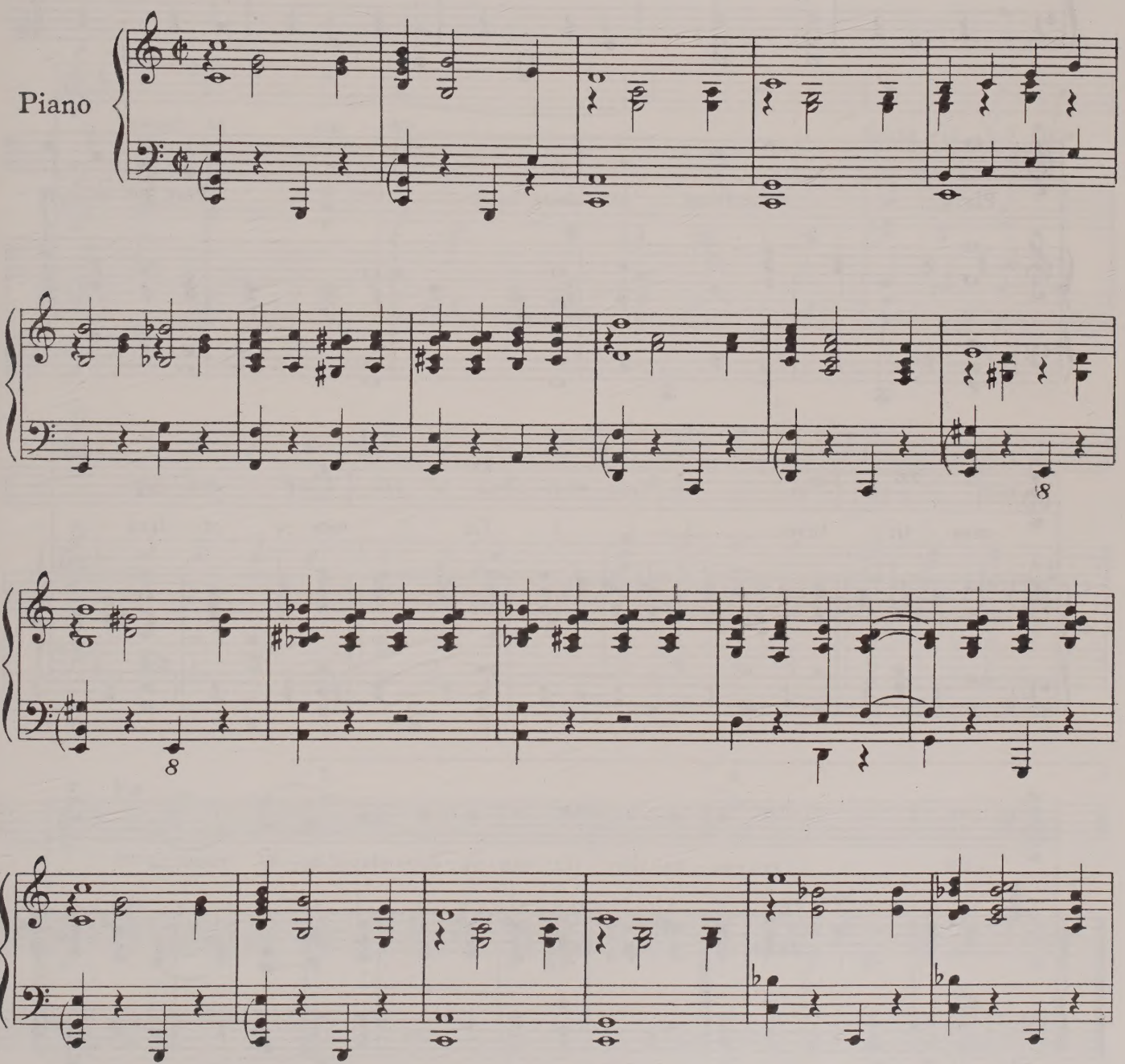
Lyrics and Music by NÖEL COWARD

## Act I

No 1

### OPENING NUMBER

"THAT WONDERFUL MELODY"

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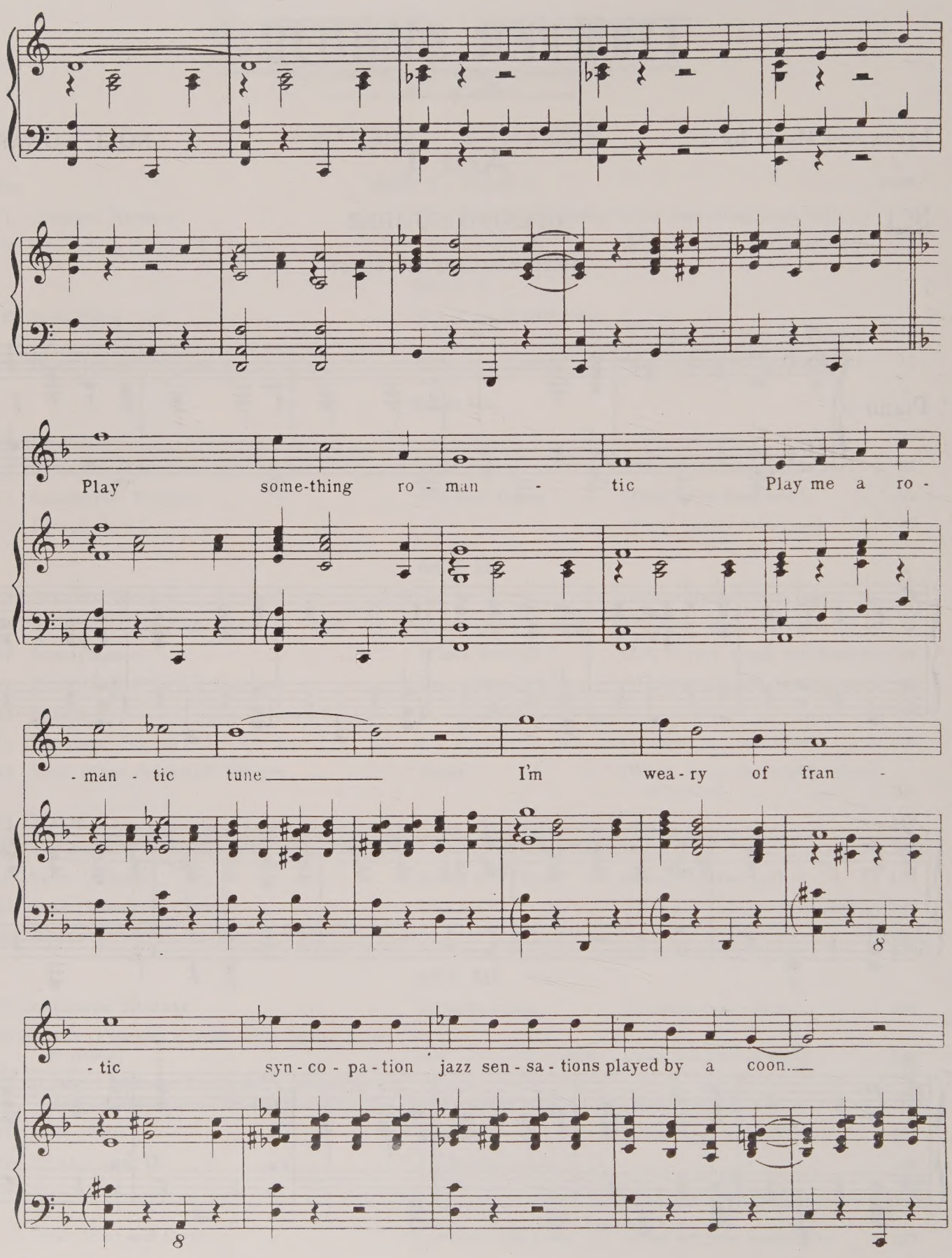
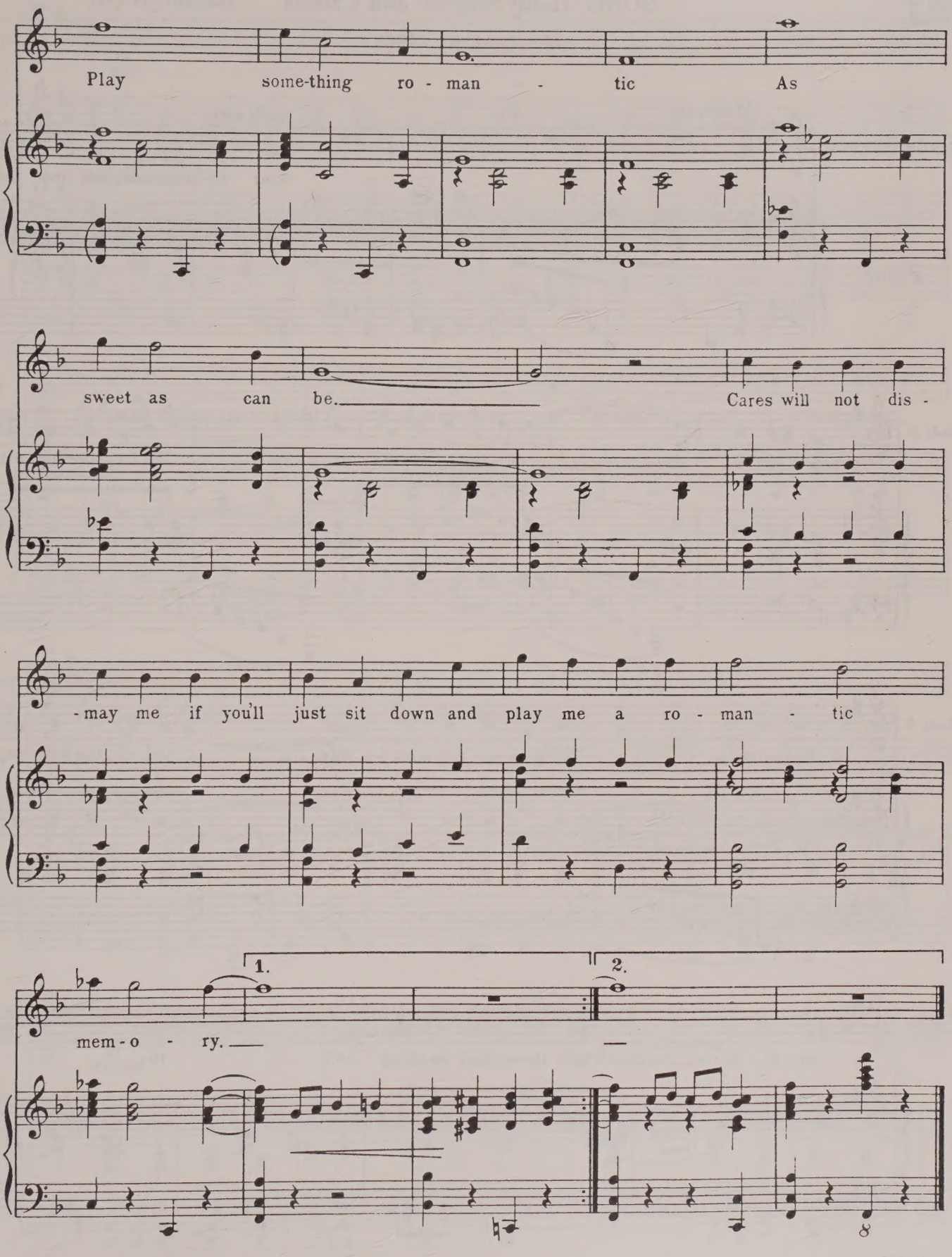
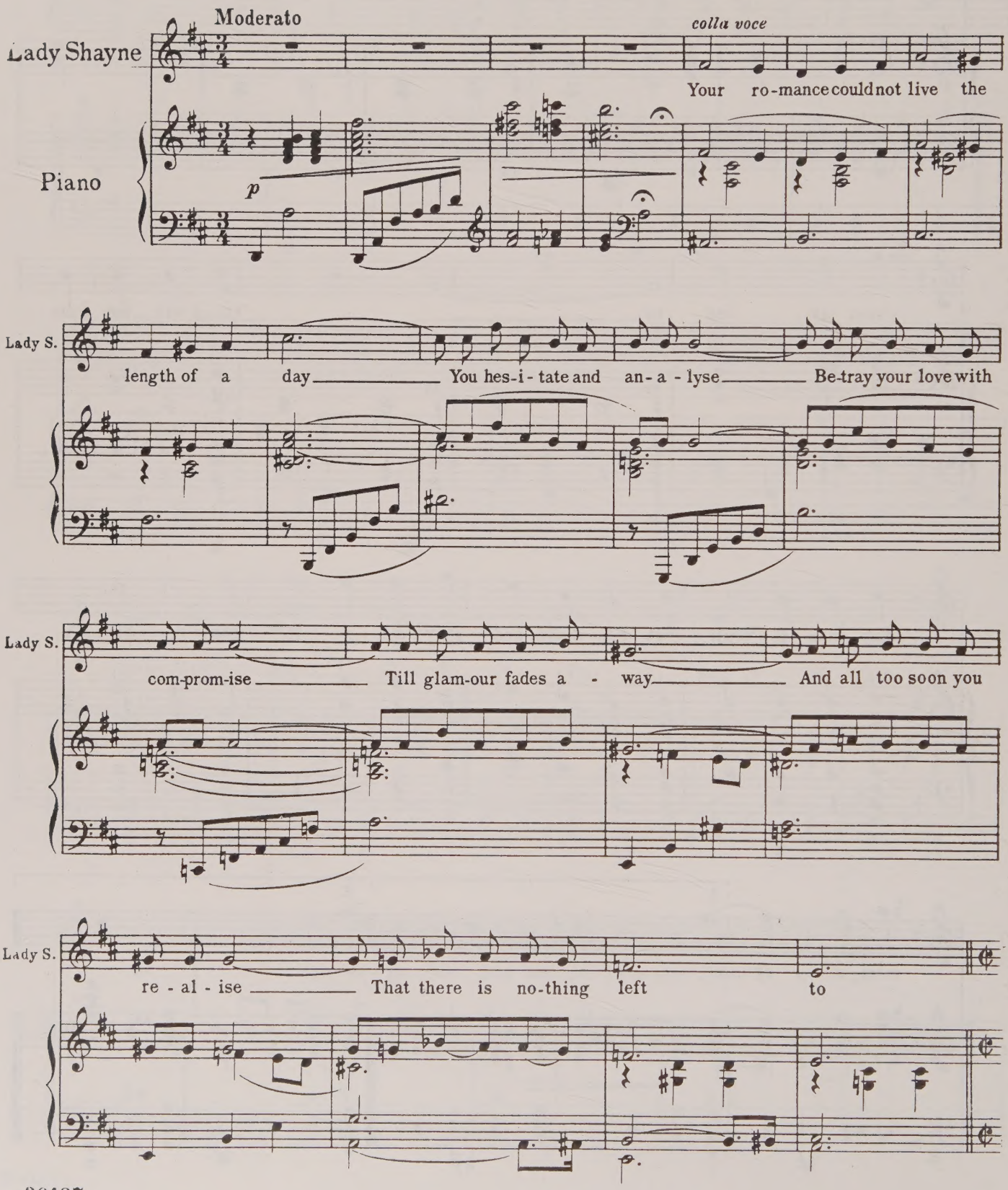

Play some-thing ro - man - tic Play me a ro -
- man - tic tune I'm wea - ry of fran -
- tic syn - co - pa - tion jazz sen - sa - tions played by a coon.

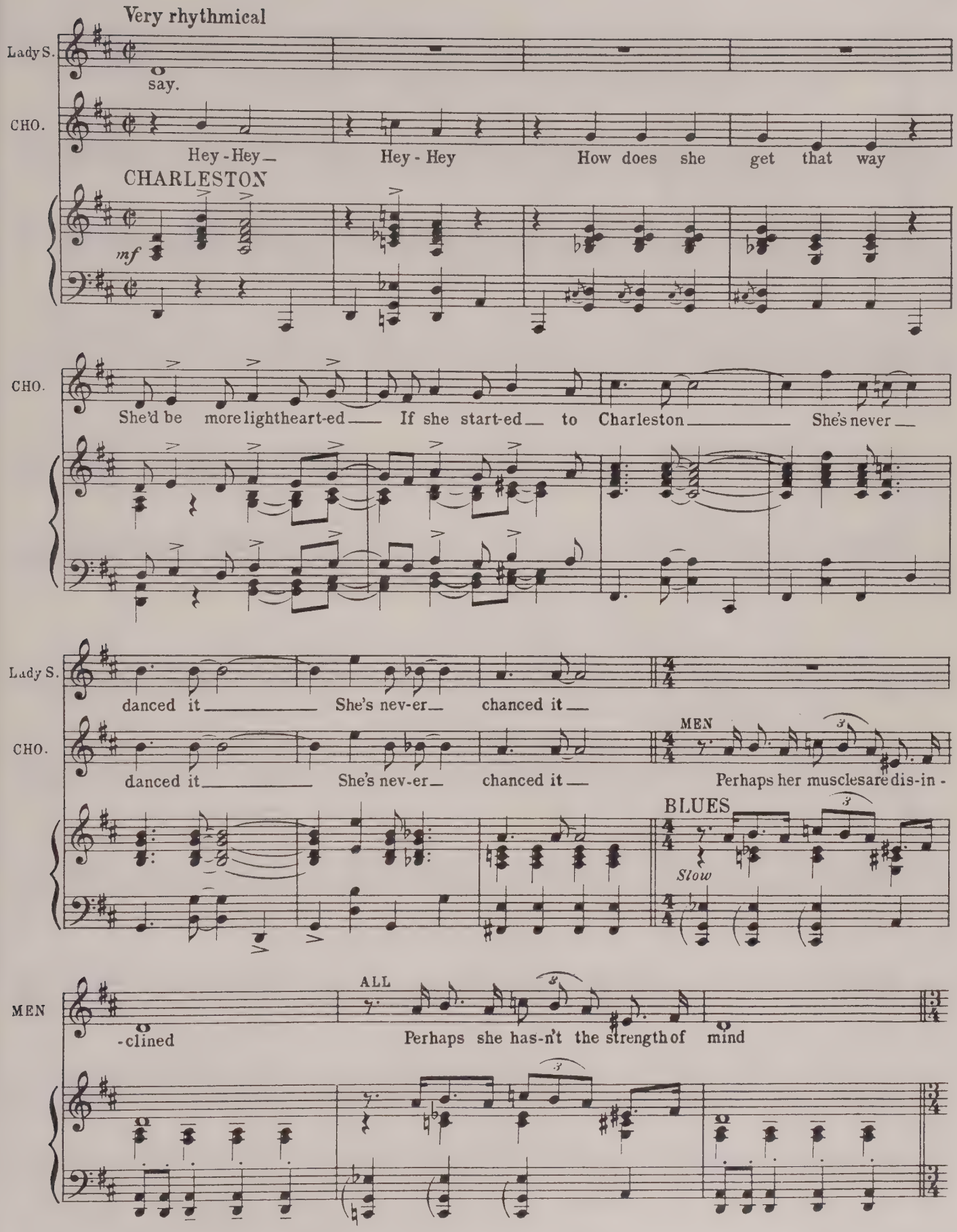

Play some-thing ro - man - tic As
sweet as can be. Cares will not dis -
-may me if you'll just sit down and play me a ro - man - tic
1.
2.
mem - o - ry.

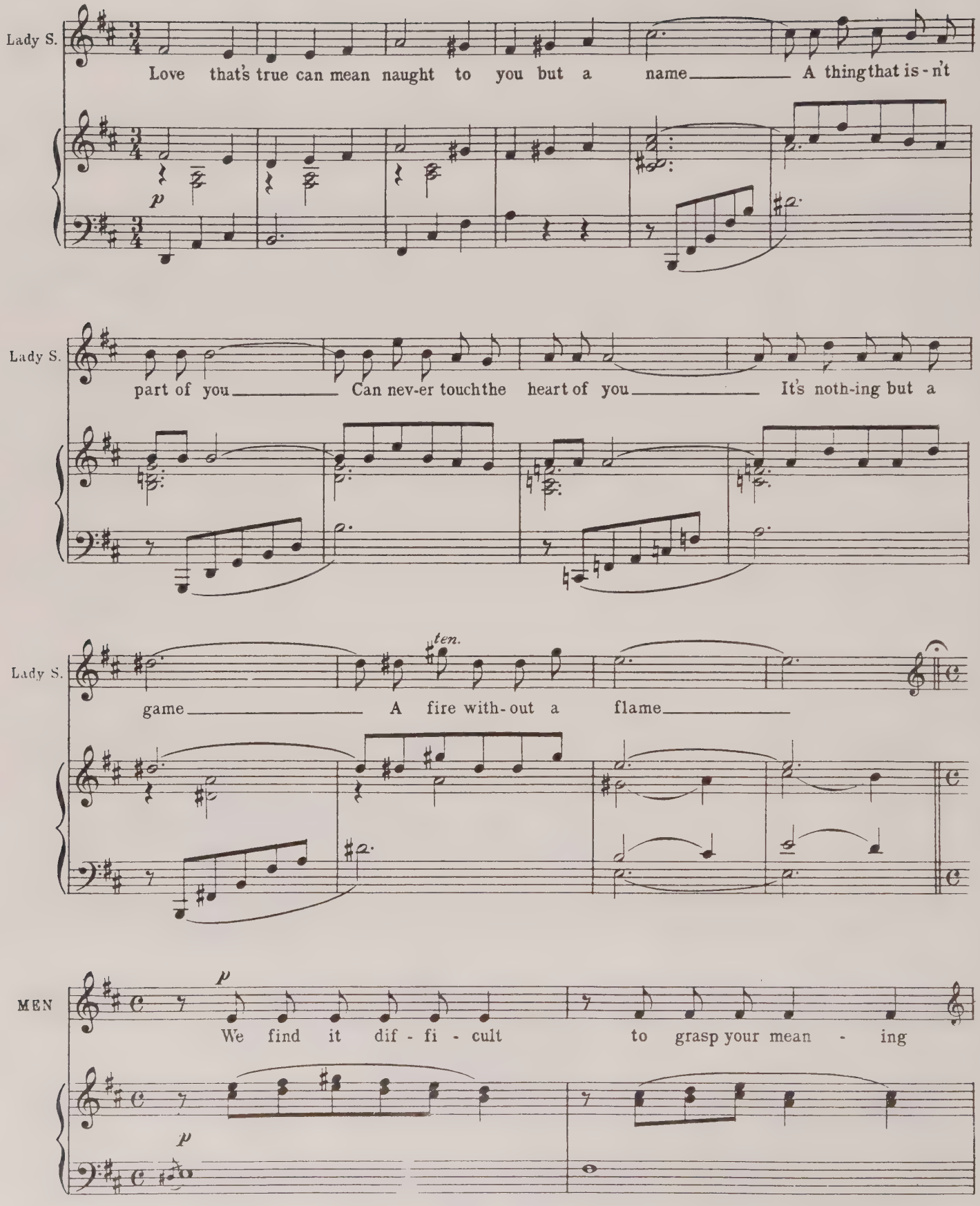
No 2

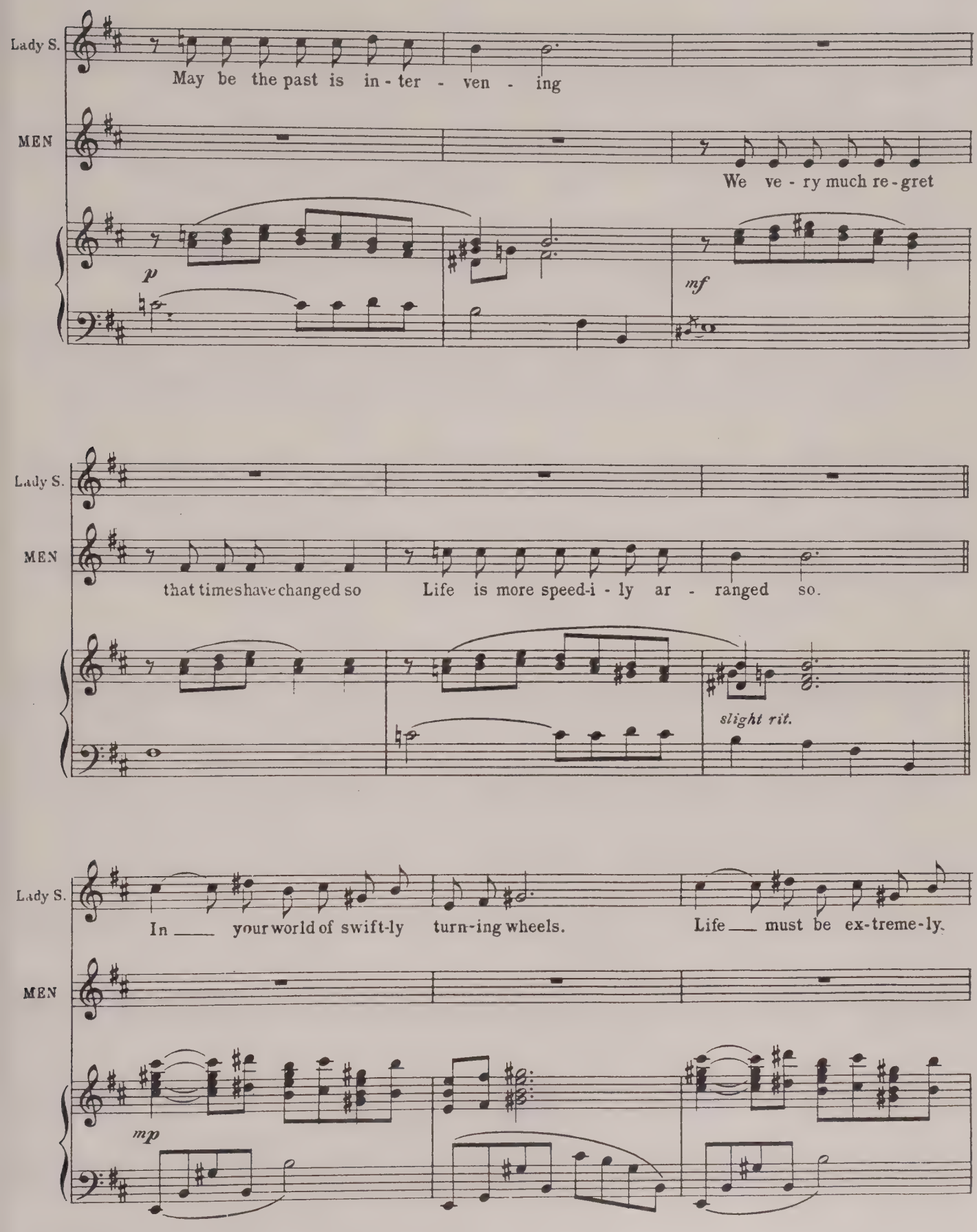
# SONG (Lady Shayne) and Chorus

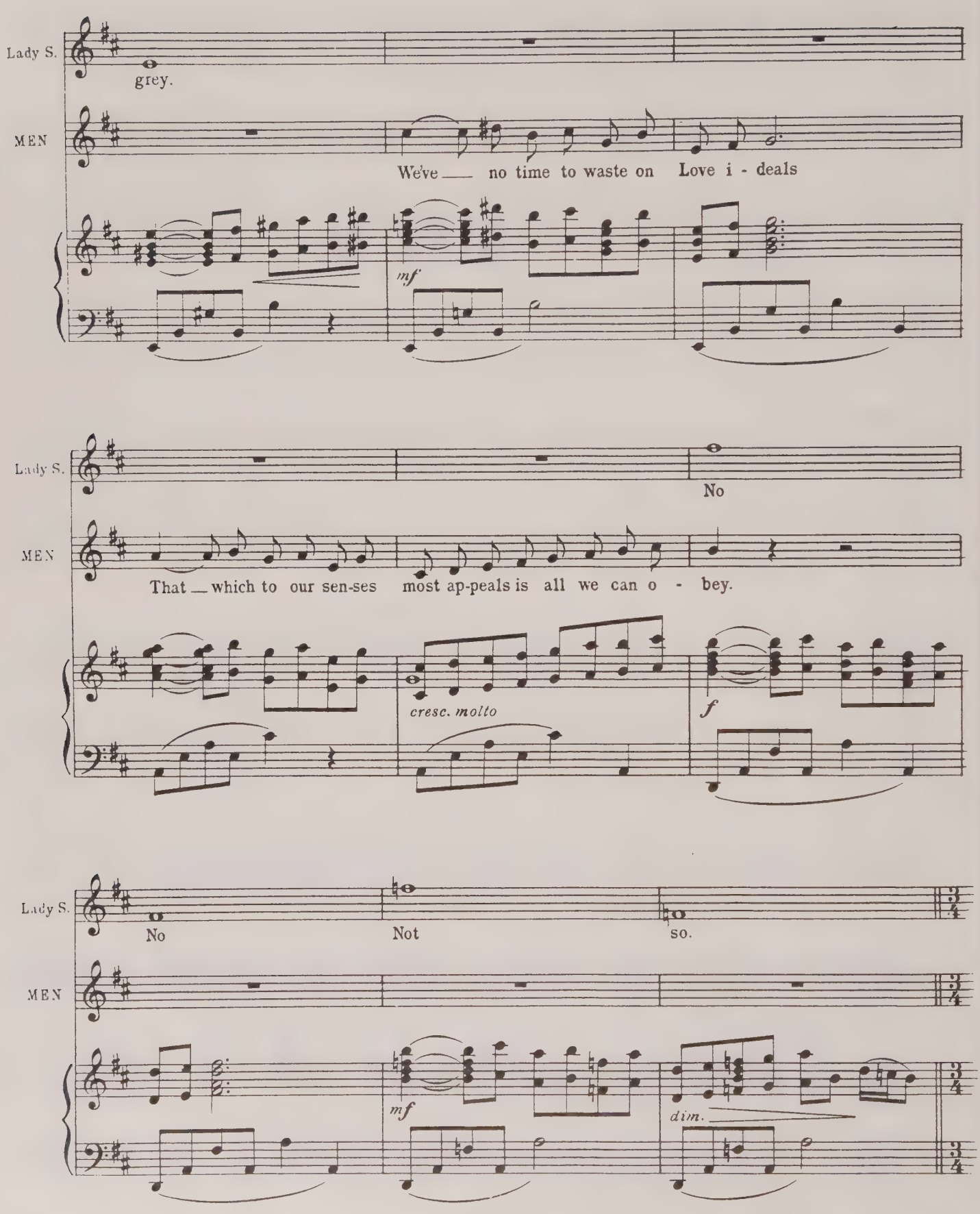
## "THE CALL OF LIFE"

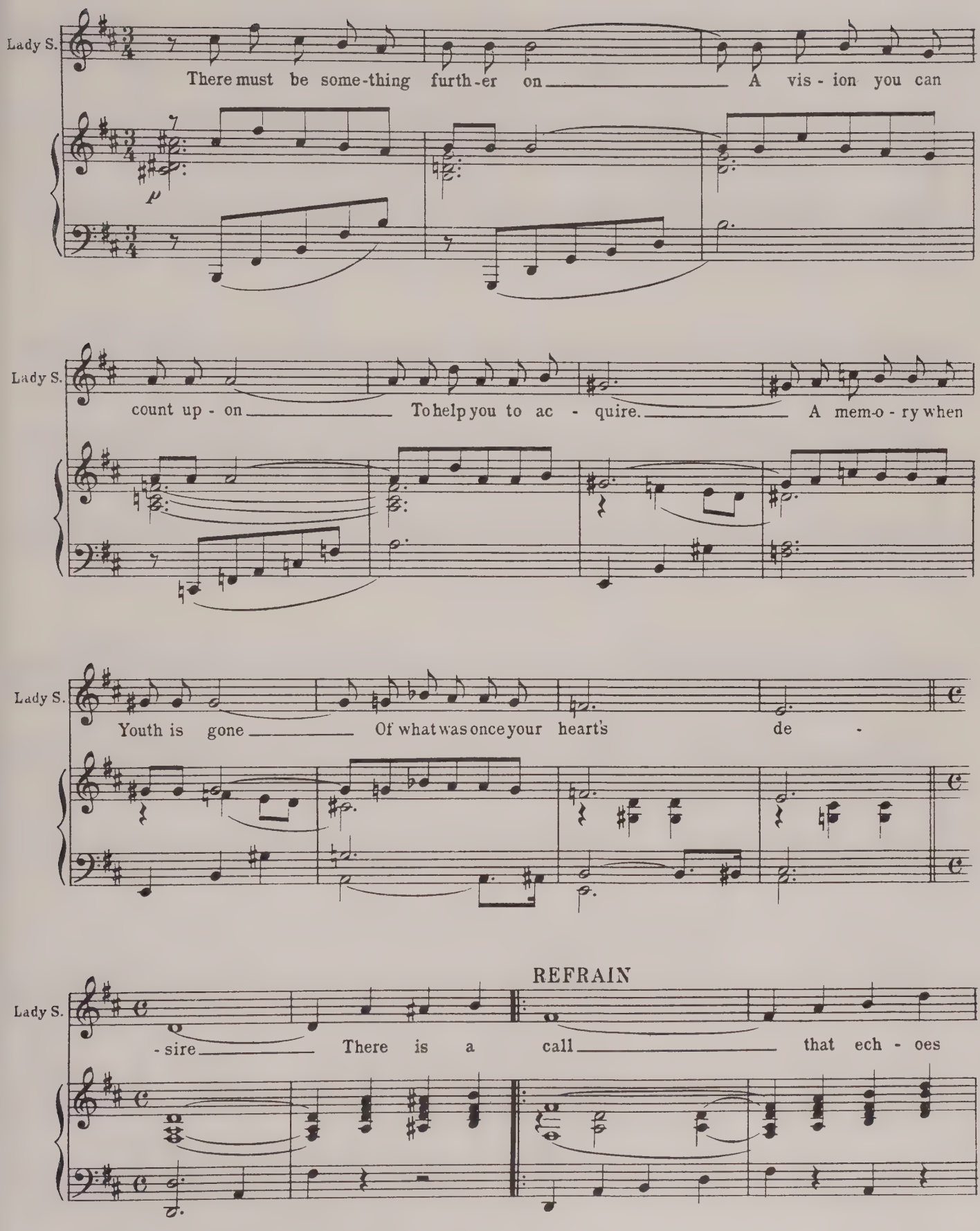


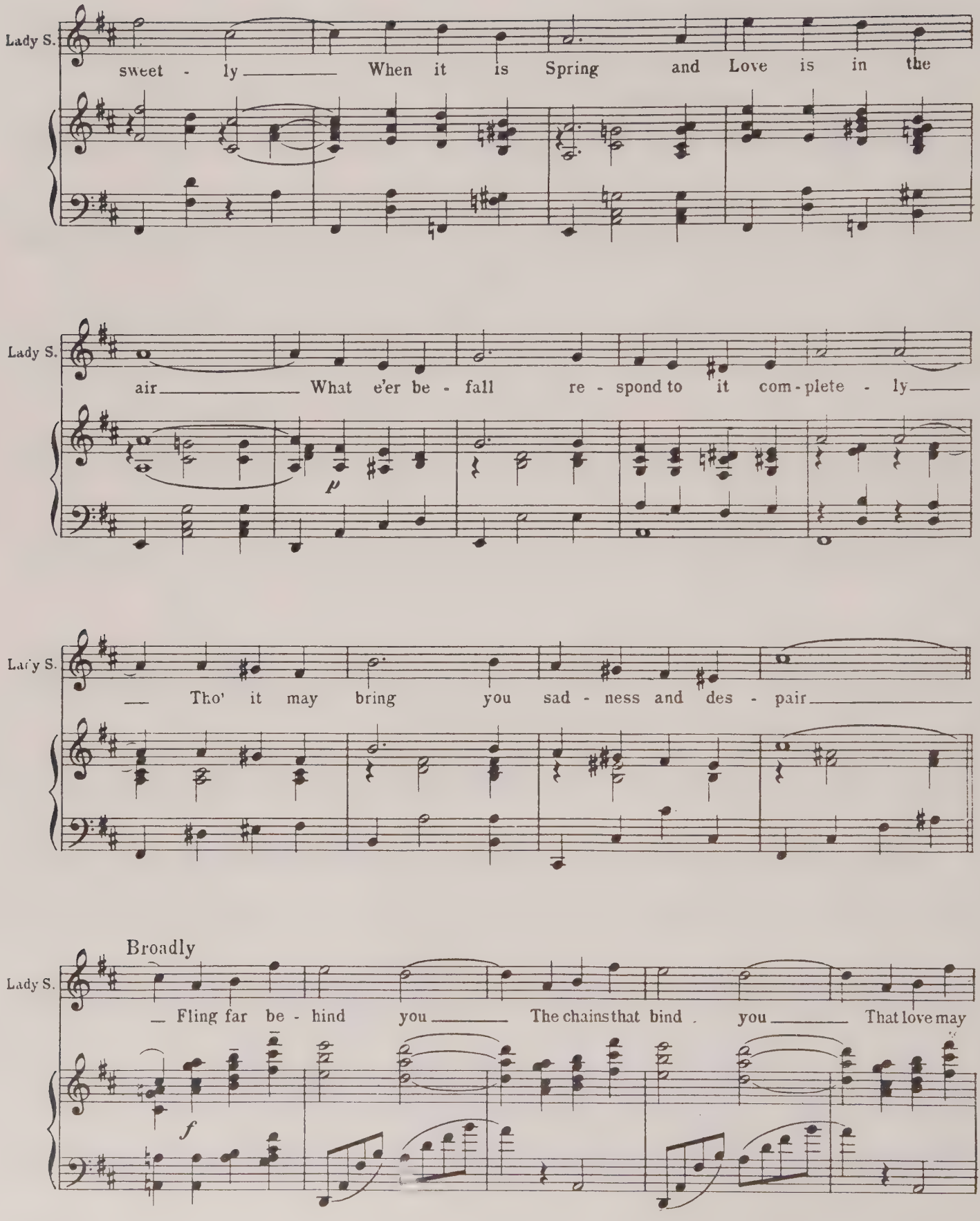

Very rhythmical
Lady S.
say.
CHO.
Hey - Hey
Hey - Hey
How does she get that way
CHARLESTON
mf
CHO.
She'd be more lightheart-ed
If she start-ed to Charleston
She's never
Lady S.
danced it
She's nev-er
chanced it
CHO.
danced it
She's nev-er
chanced it
MEN
Perhaps her muscles are dis-in -
BLUES
Slow
MEN
-clined
ALL
Perhaps she has-n't the strength of mind

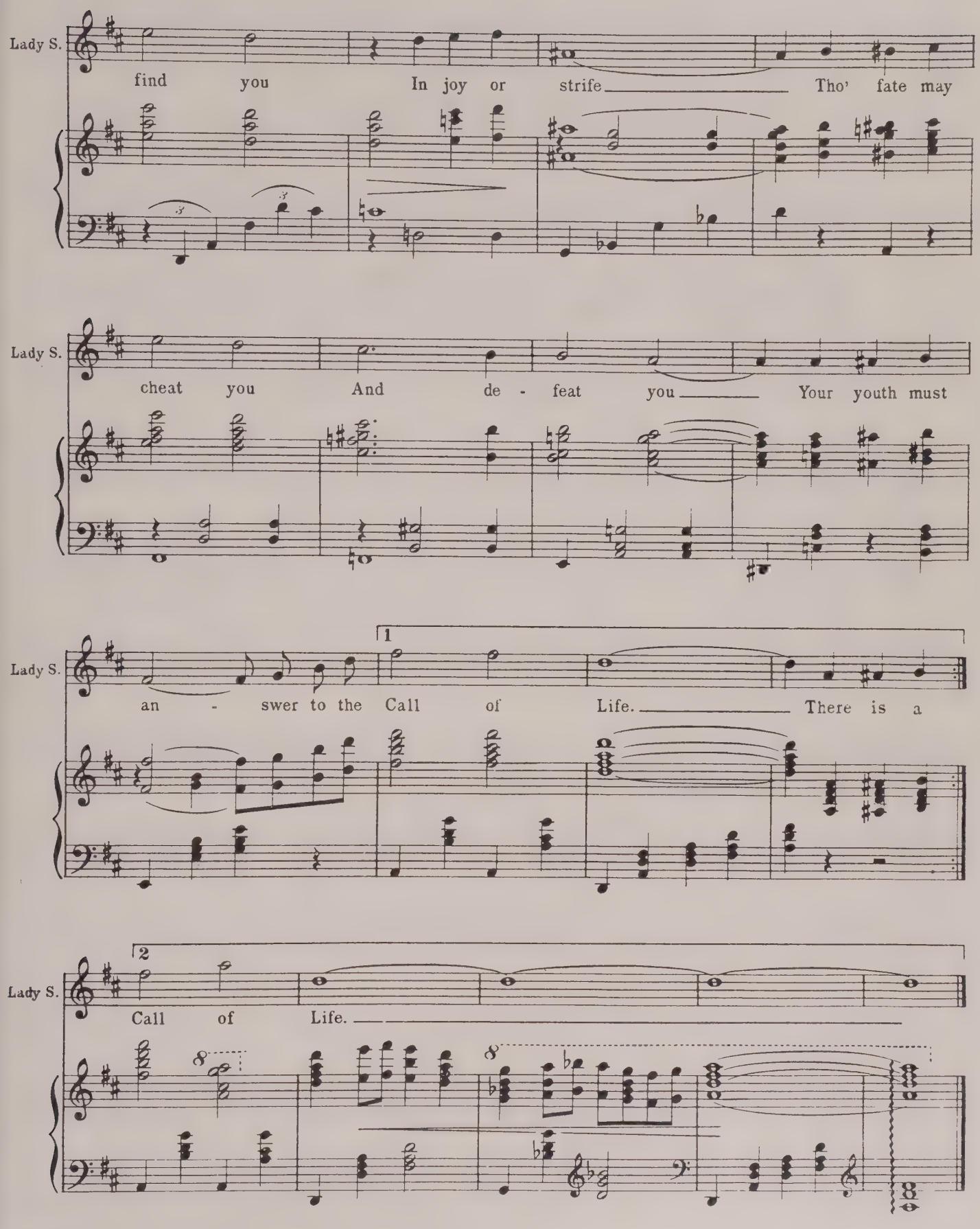

Lady S.
Love that's true can mean naught to you but a name A thing that is-n't
p
Lady S.
part of you Can nev-er touch the heart of you It's noth-ing but a
Lady S.
ten.
game A fire with-out a flame
MEN
p
We find it dif-fi-cult to grasp your mean-ing
p


Lady S.
May be the past is in - ter - ven - ing
MEN
We ve - ry much re - gret
p
mf
Lady S.
that times have changed so
Life is more speed-i - ly ar - ranged so.
MEN
slight rit.
Lady S.
In ___ your world of swift-ly turn-ing wheels.
Life ___ must be ex-treme-ly.
MEN
mp


Lady S.
grey.
MEN
We've — no time to waste on Love i - deals
mf
Lady S.
No
MEN
That — which to our sen-ses most ap-peals is all we can o - bey.
cresc. molto
f
Lady S.
No
Not
so.
MEN
mf
dim.


Lady S.
There must be some-thing furth-er on A vis - ion you can
p
Lady S.
count up - on To help you to ac - quire. A mem-o - ry when
Lady S.
Youth is gone Of what was once your heart's de -
REFRAIN
Lady S.
- sire There is a call that ech - oes

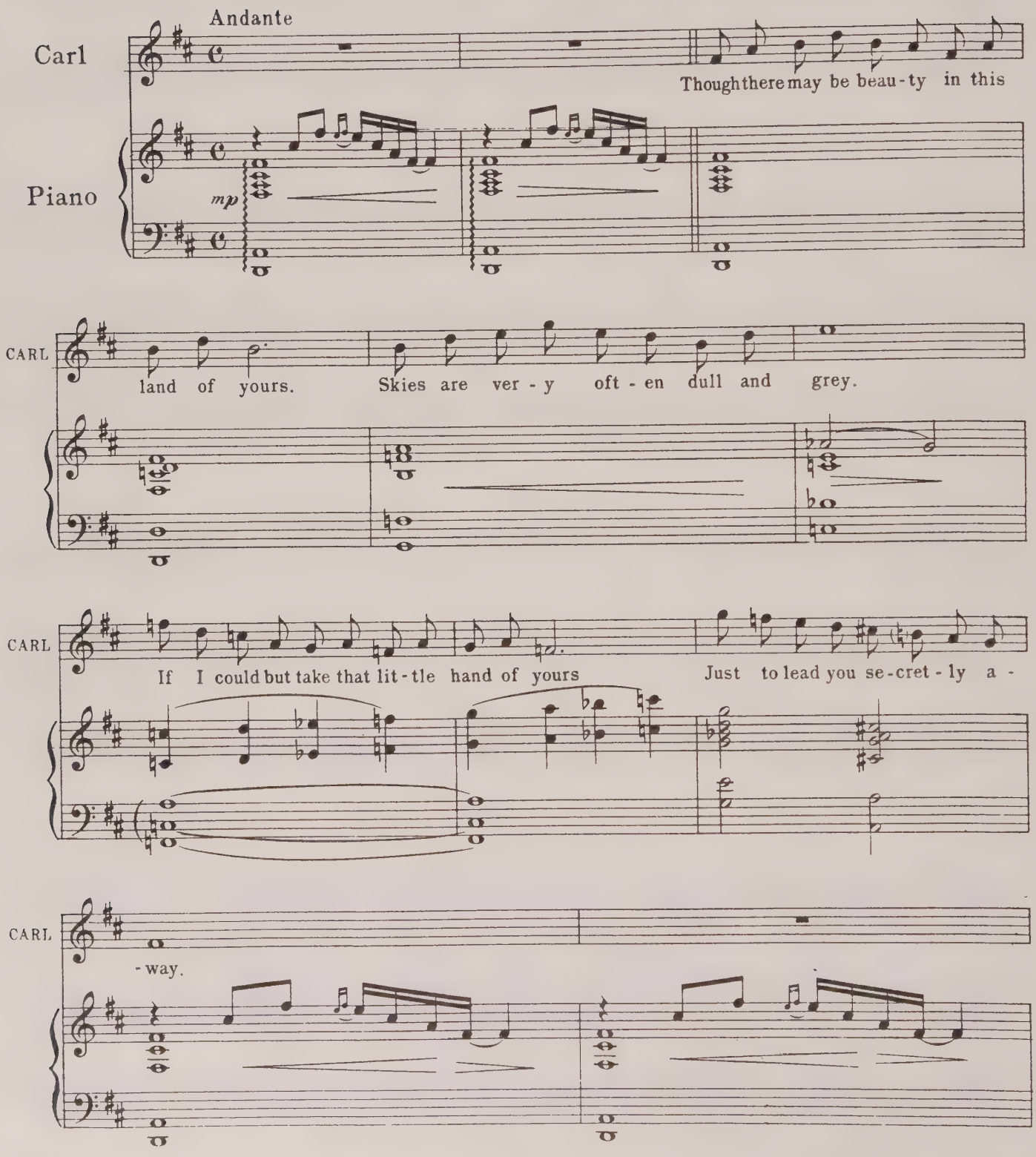

Lady S.
sweet - ly When it is Spring and Love is in the
Lady S.
air What e'er be - fall re - spond to it com - plete - ly
p
Lady S.
Tho' it may bring you sad - ness and des - pair
Broadly
Lady S.
Fling far be - hind you The chains that bind you That love may
f

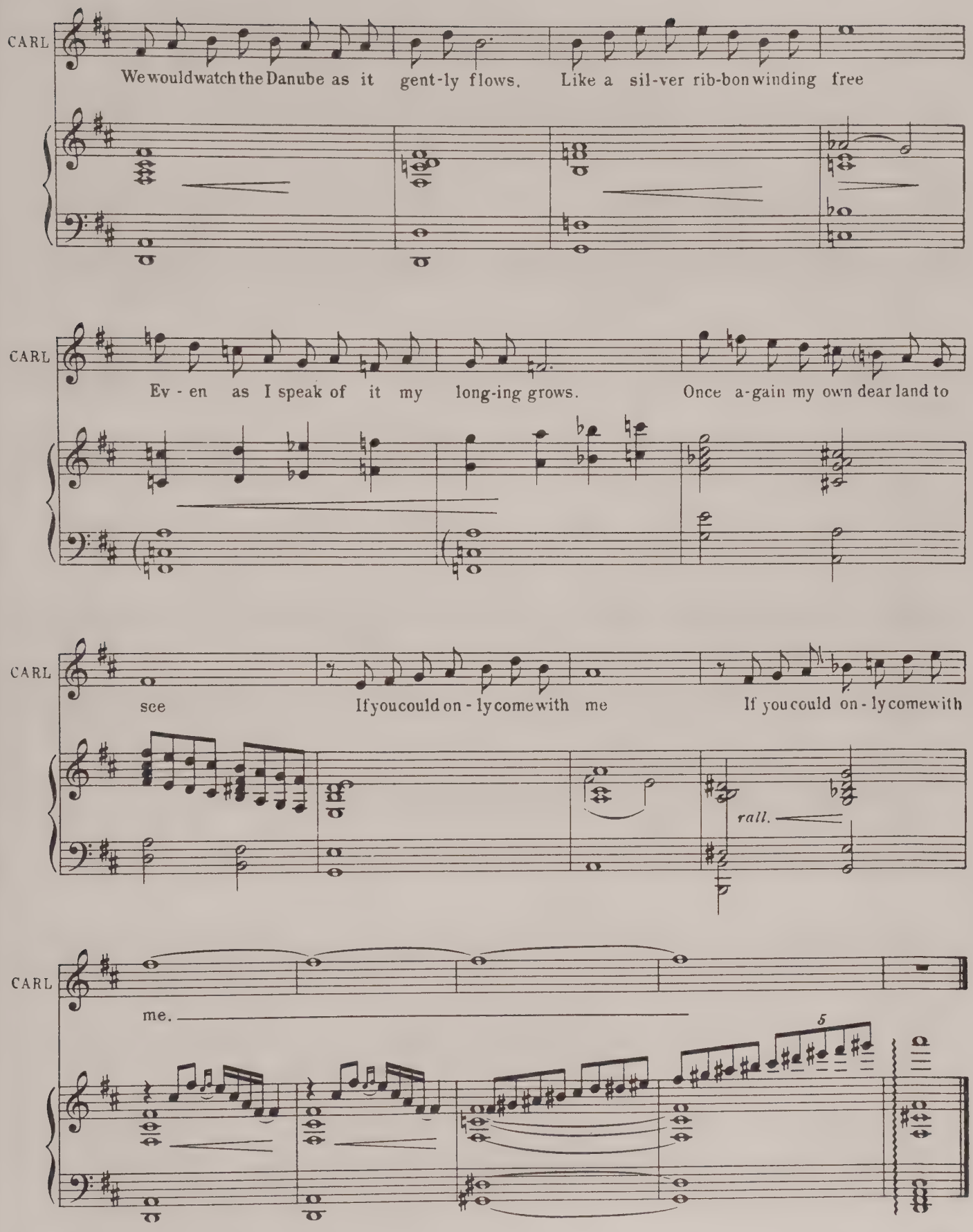

Lady S.
find you In joy or strife Tho' fate may
Lady S.
cheat you And de - feat you Your youth must
Lady S.
1
an - swer to the Call of Life. There is a
Lady S.
2
Call of Life.

# ACT I - SCENE II

## No. 3 SONG (Carl)

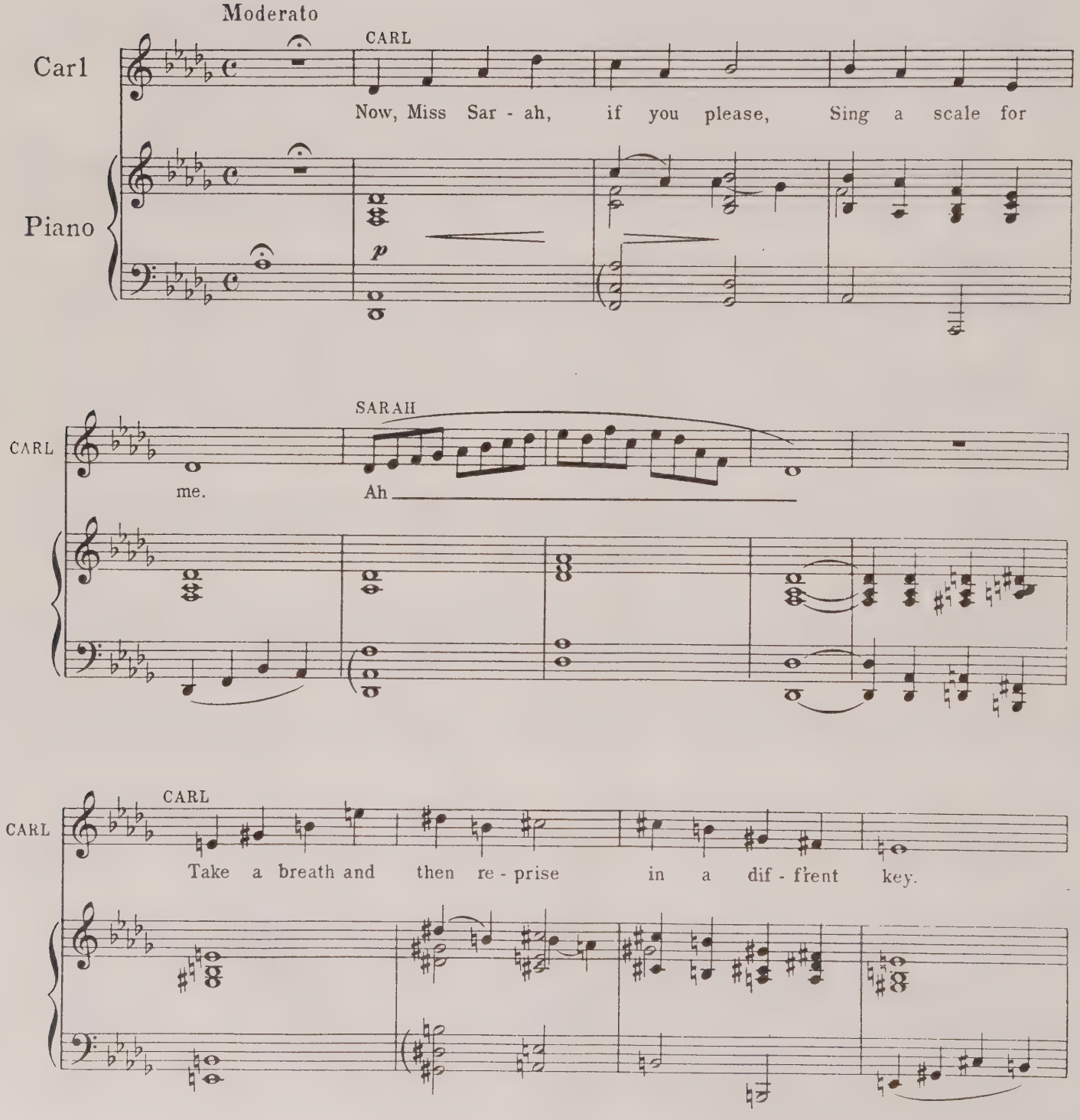
"IF YOU COULD ONLY COME WITH ME"

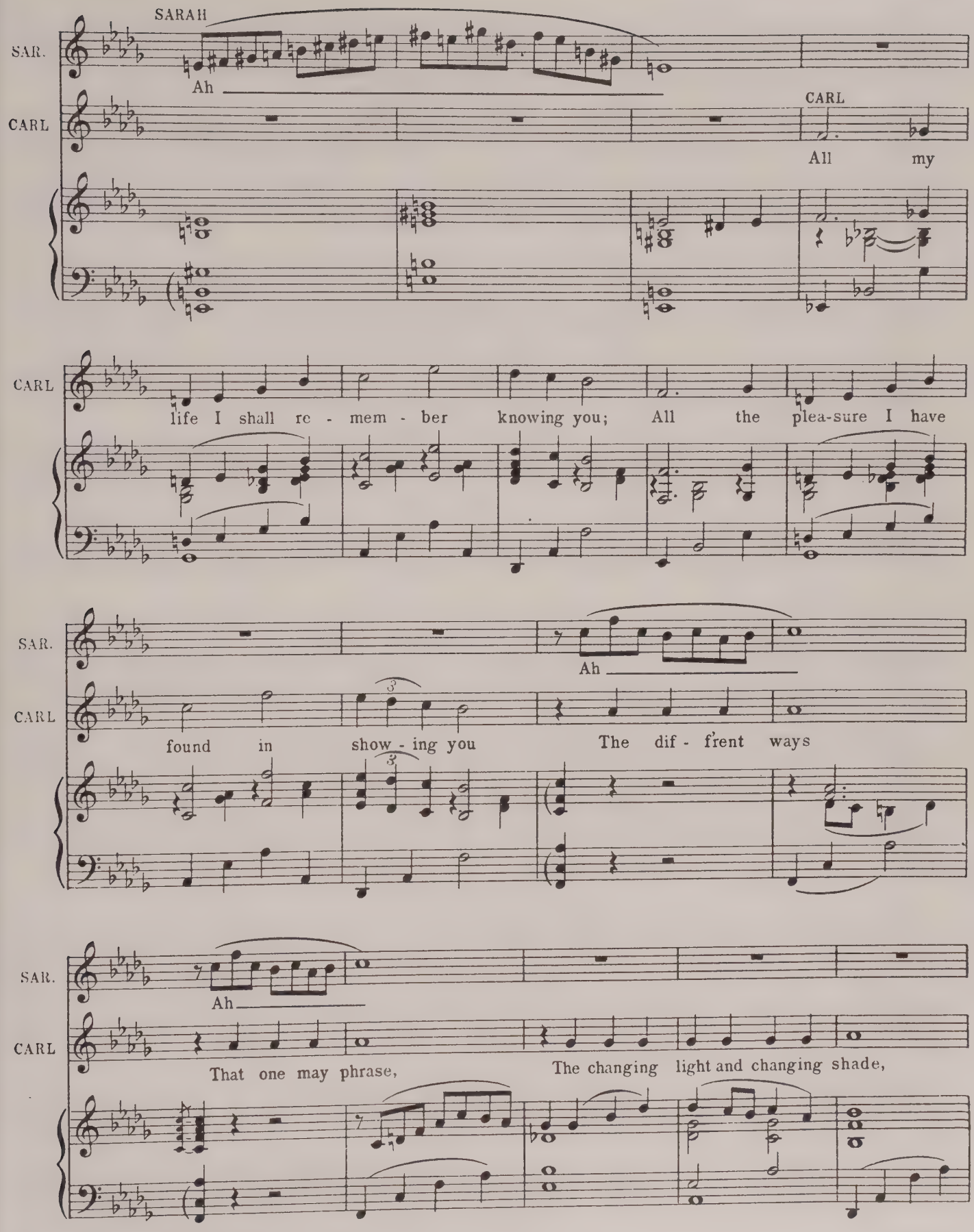


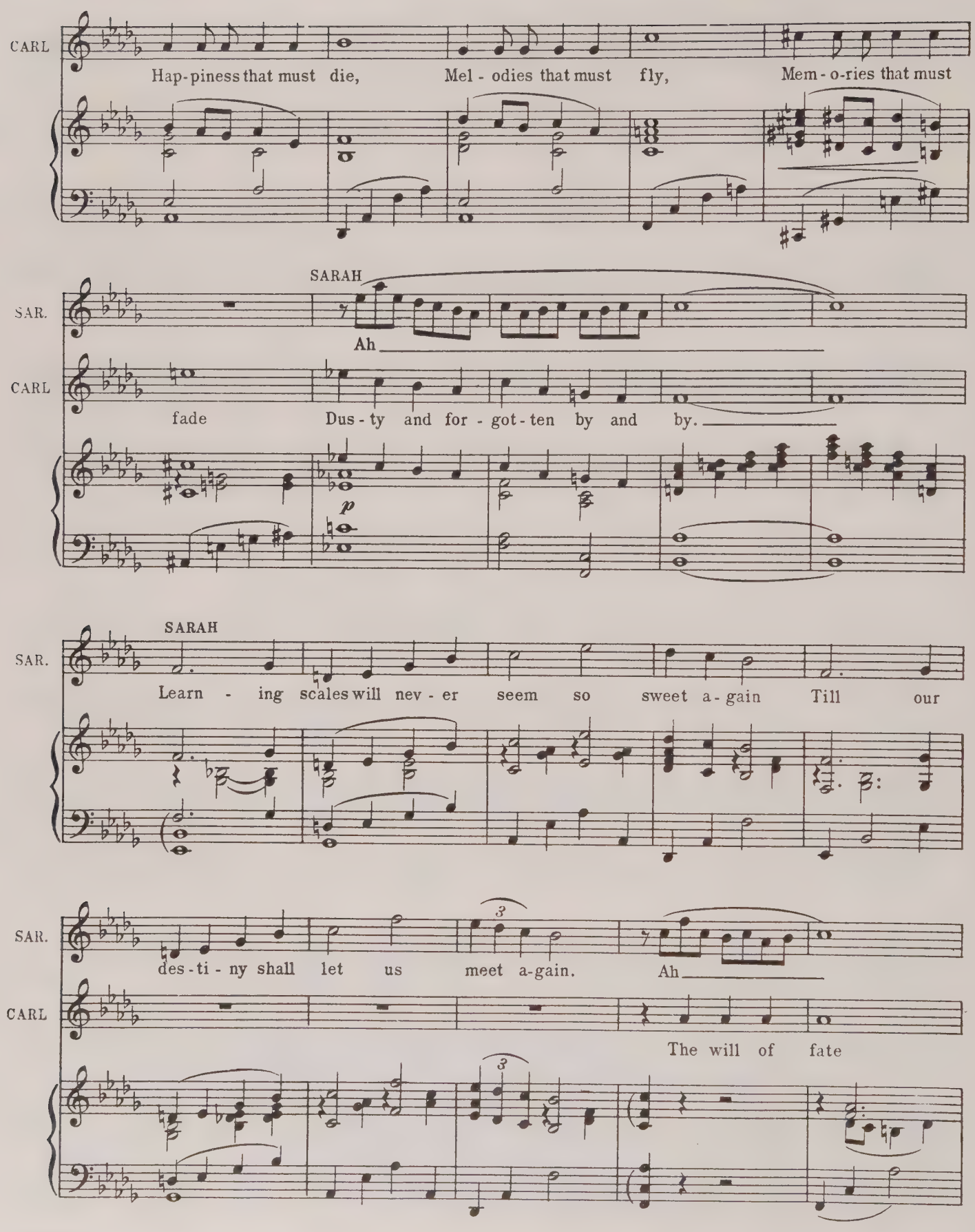

CARL
We would watch the Danube as it gent-ly flows. Like a sil-ver rib-bon winding free
CARL
Ev - en as I speak of it my long-ing grows. Once a-gain my own dear land to
CARL
see If you could on - ly come with me If you could on - ly come with
rall.
CARL
me.
5

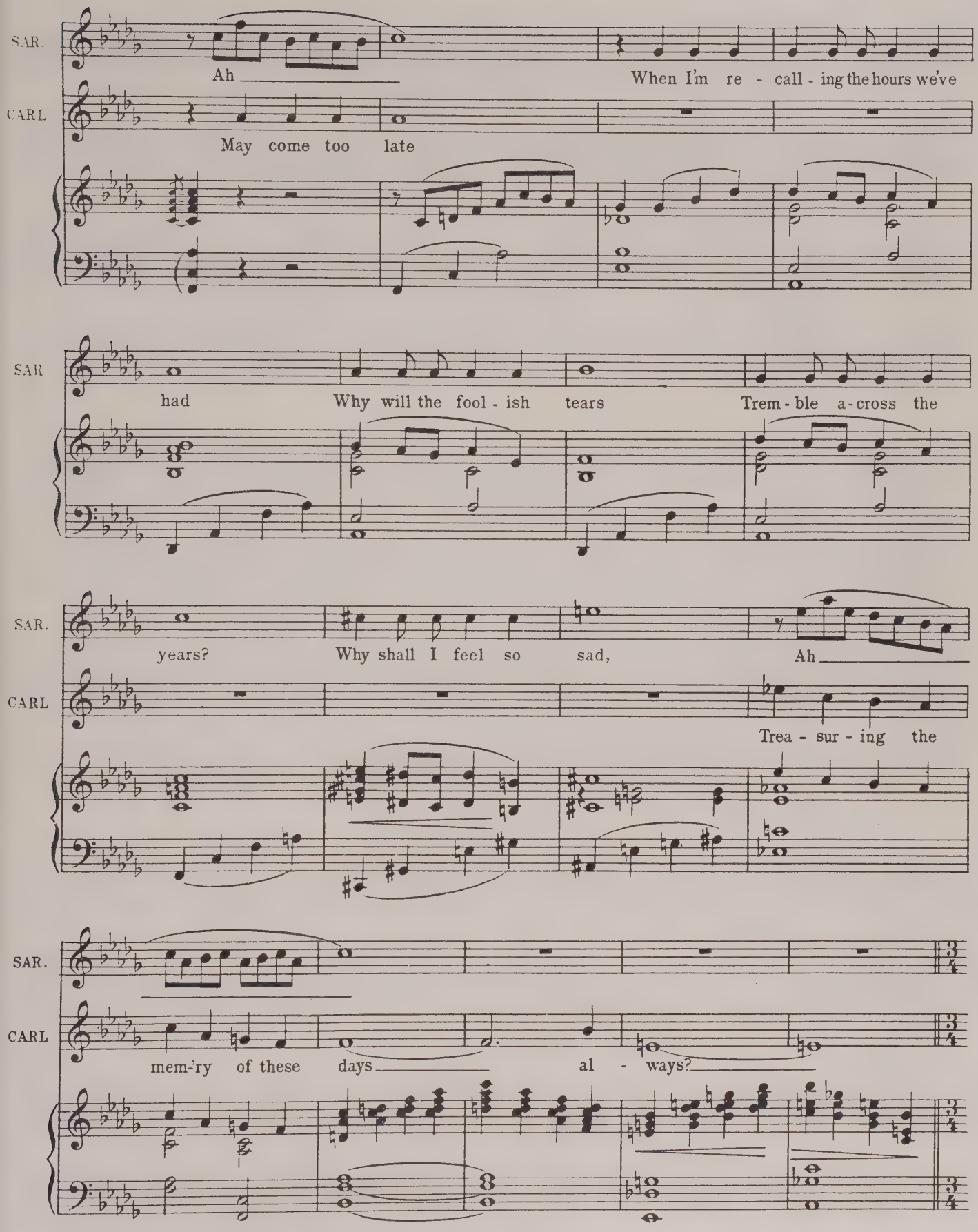
## No 4 DUET:-(Sarah and Carl)

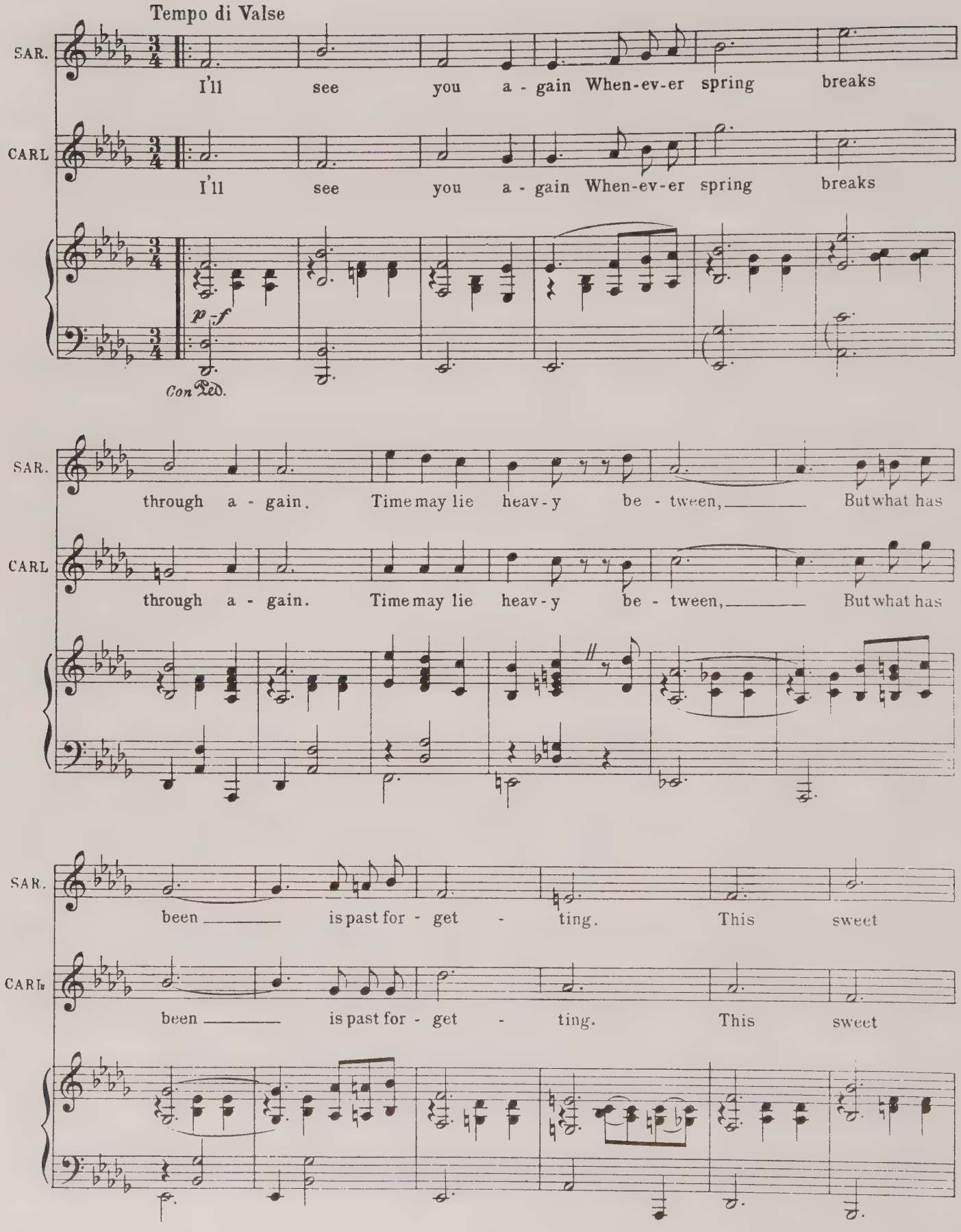
"I'LL SEE YOU AGAIN"

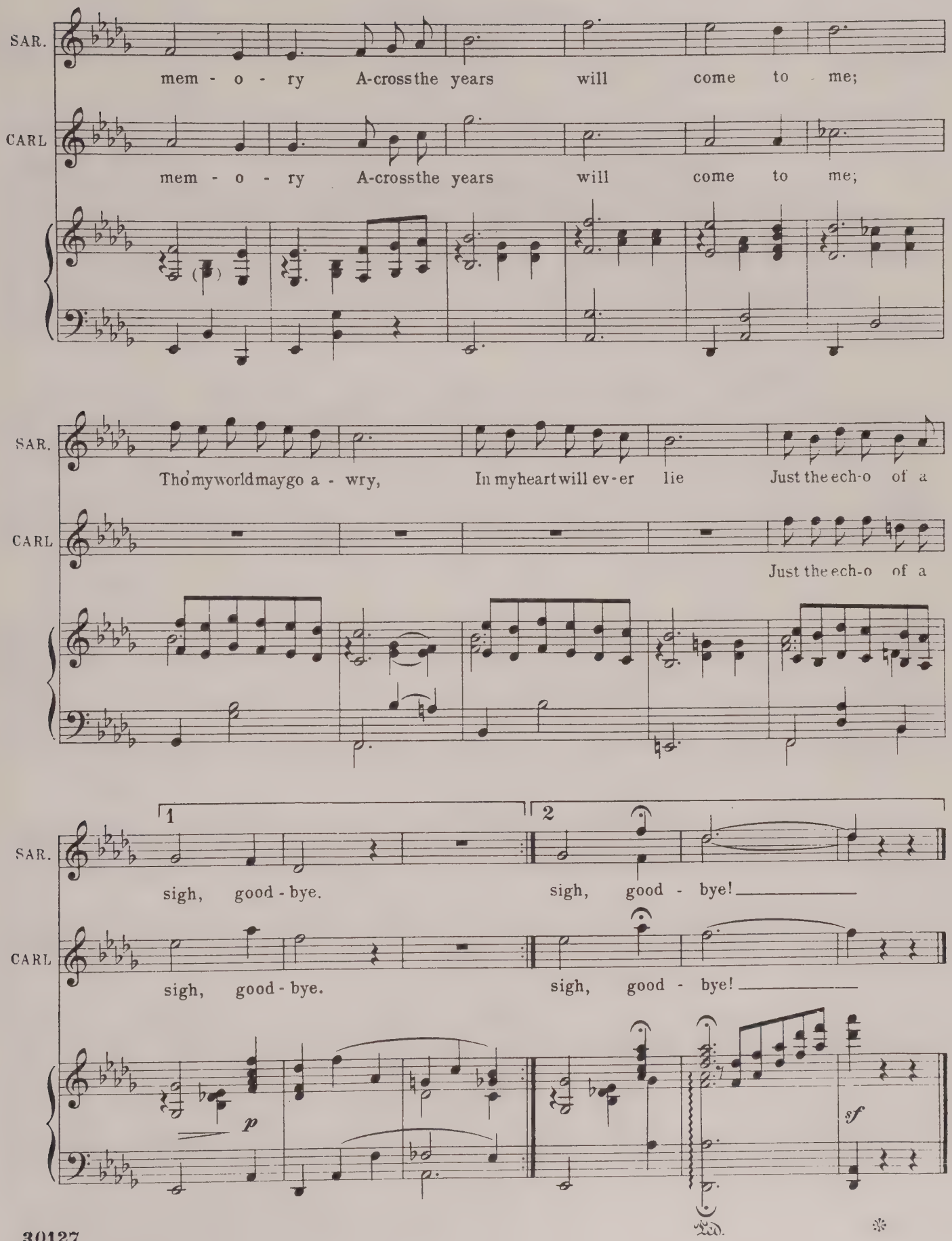



SARAH
SAR.
Ah
CARL
CARL
All my
CARL
life I shall re - mem - ber knowing you; All the plea-sure I have
SAR.
Ah
CARL
found in show - ing you The dif - f'rent ways
SAR.
Ah
CARL
That one may phrase, The changing light and changing shade,


CARL
Hap-piness that must die, Mel-odies that must fly, Mem-o-ries that must
SARAH
SAR.
Ah
CARL
fade Dus-ty and for-got-ten by and by.
p
SARAH
SAR.
Learn-ing scales will nev-er seem so sweet a-gain Till our
SAR.
des-ti-ny shall let us meet a-gain. Ah
CARL
The will of fate


SAR.
Ah
When I'm re - call - ing the hours we've
CARL
May come too late
SAR
had
Why will the fool - ish tears
Trem - ble a - cross the
SAR.
years?
Why shall I feel so sad,
Ah
CARL
Trea - sur - ing the
SAR.
CARL
mem-'ry of these days
al - ways?

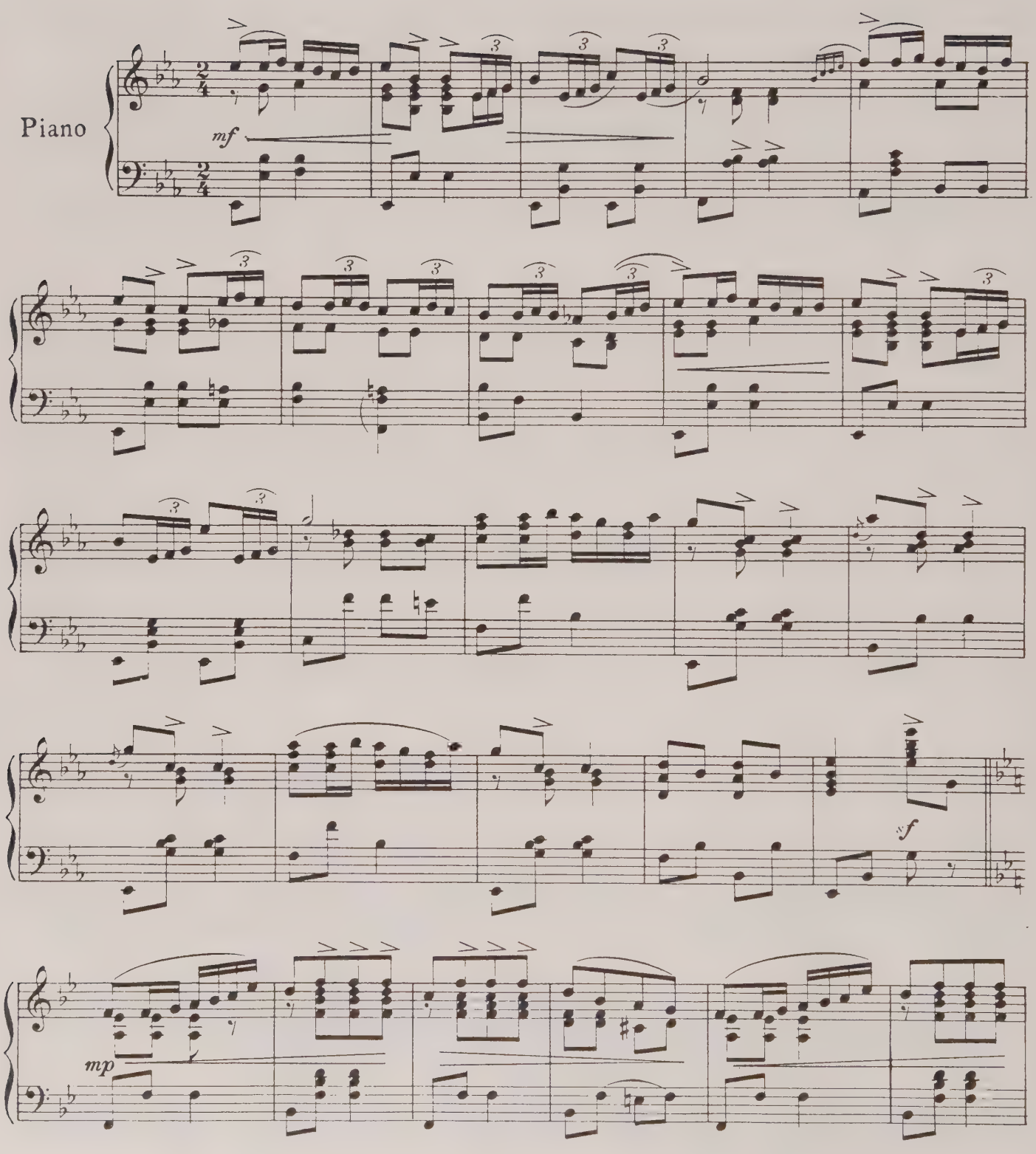

Tempo di Valse
SAR.
I'll see you a - gain When-ev-er spring breaks
CARL
I'll see you a - gain When-ev-er spring breaks
p - f
Con Ped.
SAR.
through a - gain. Time may lie heav - y be - tween, But what has
CARL
through a - gain. Time may lie heav - y be - tween, But what has
SAR.
been is past for - get - ting. This sweet
CARL
been is past for - get - ting. This sweet

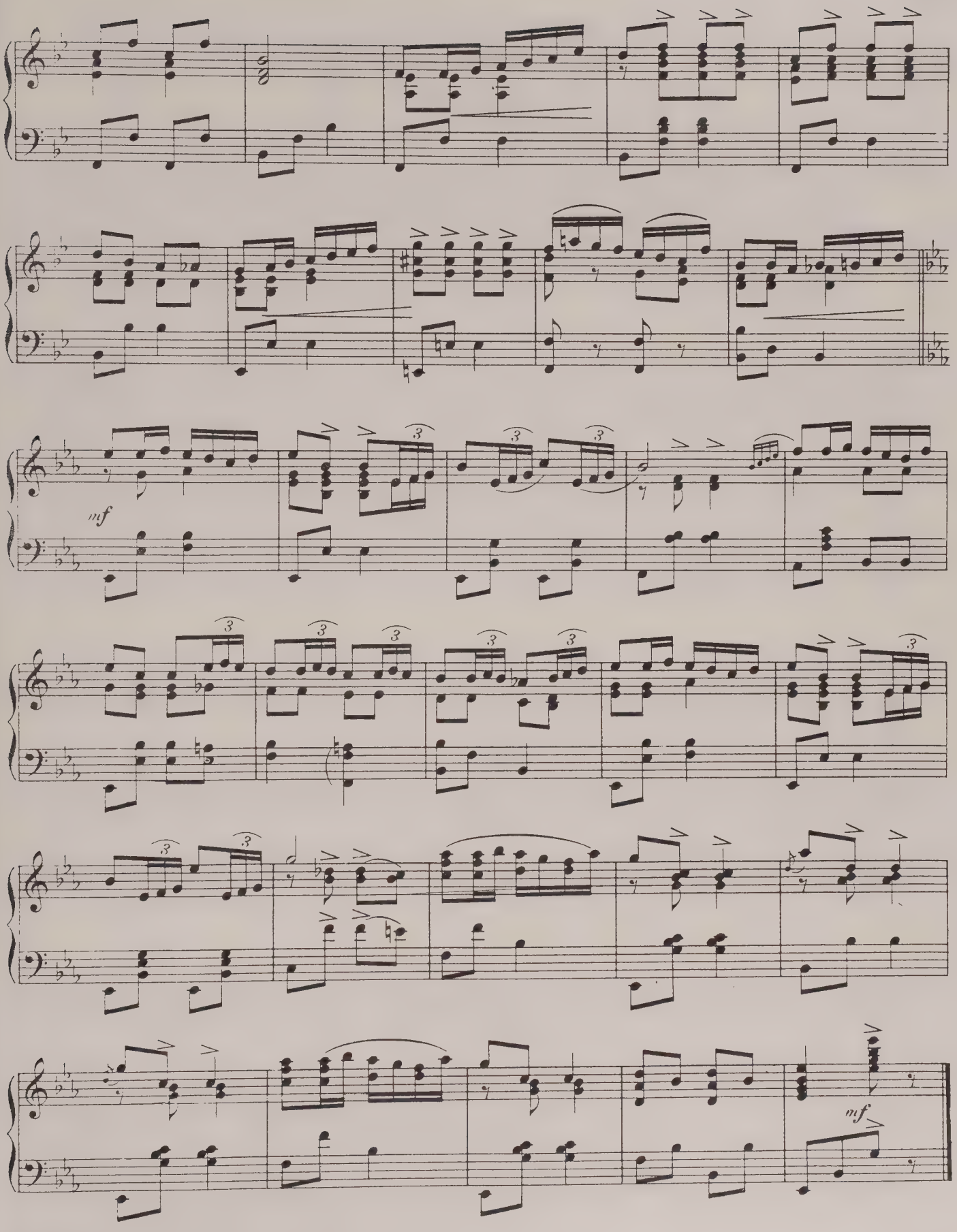

SAR.
mem - o - ry A-cross the years will come to me;
CARL
mem - o - ry A-cross the years will come to me;
SAR.
Tho' my world may go a - wry, In my heart will ev-er lie Just the ech-o of a
CARL
Just the ech-o of a
1
2
SAR.
sigh, good - bye. sigh, good - bye!
CARL
sigh, good - bye. sigh, good - bye!
p
sf
Ped.
*

## ACT I – SCENE III

## POLKA

No. 5

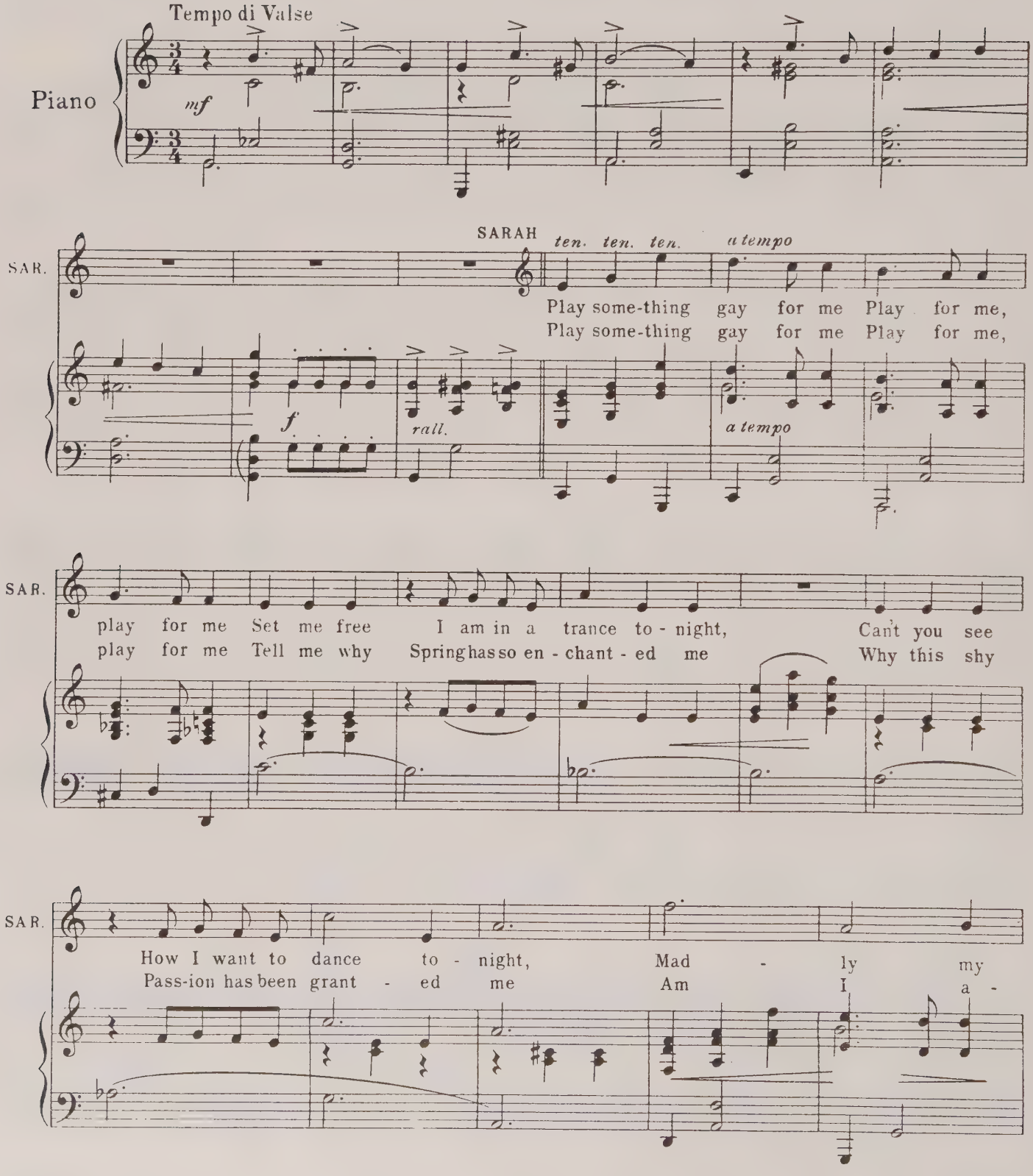


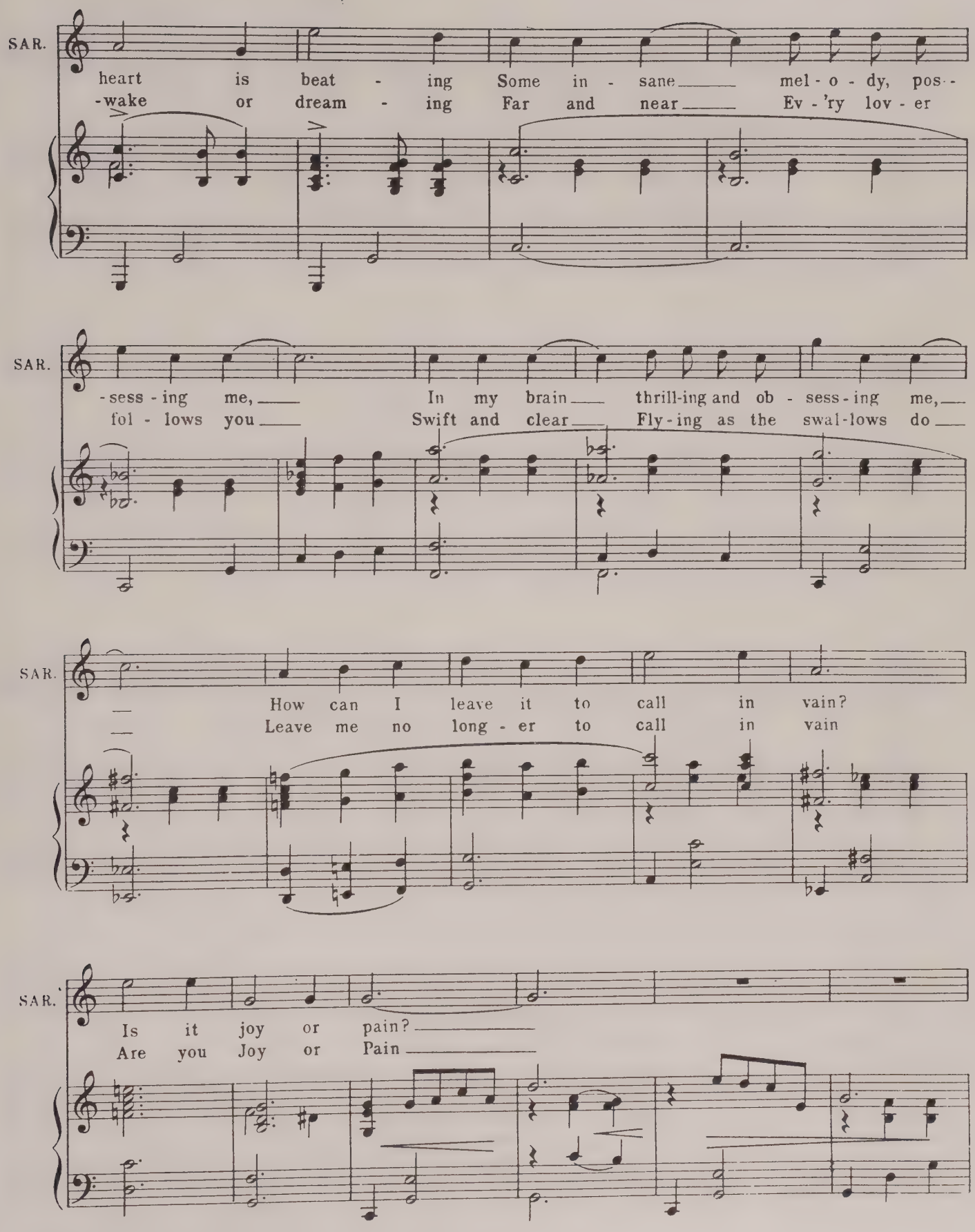

mf
mf

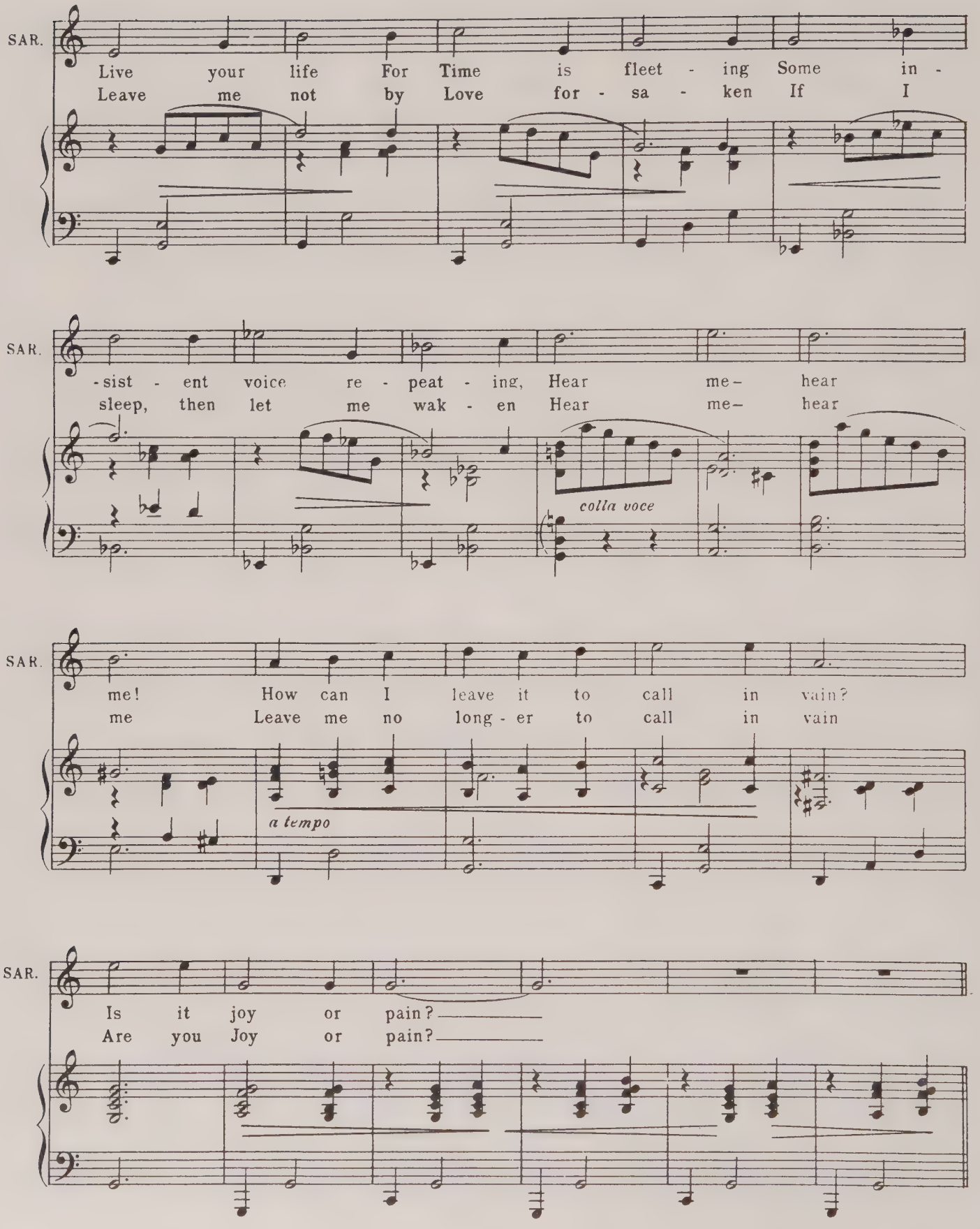
## ACT I. SCENE III

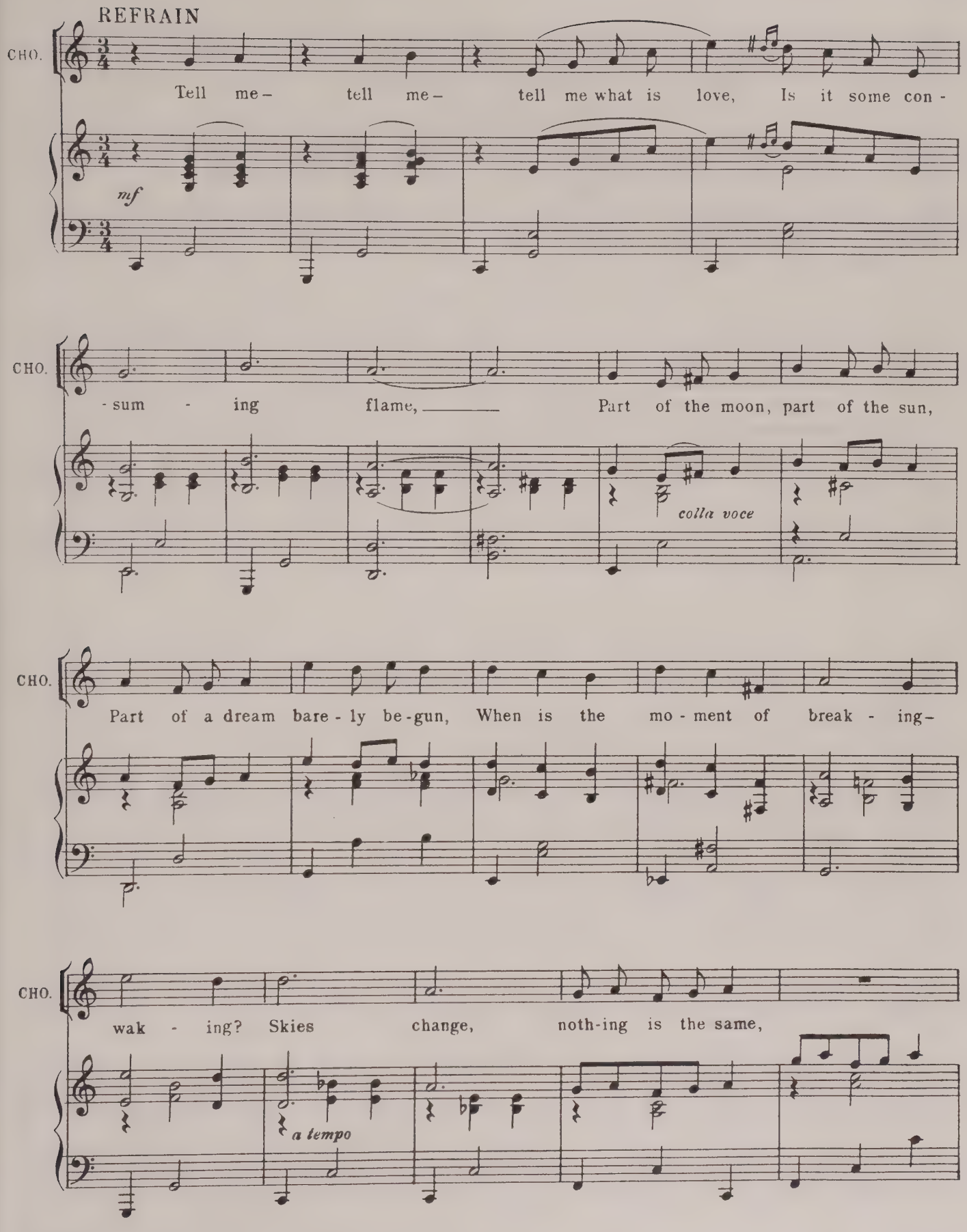
**No. 6** SONG (Sarah) and CHORUS

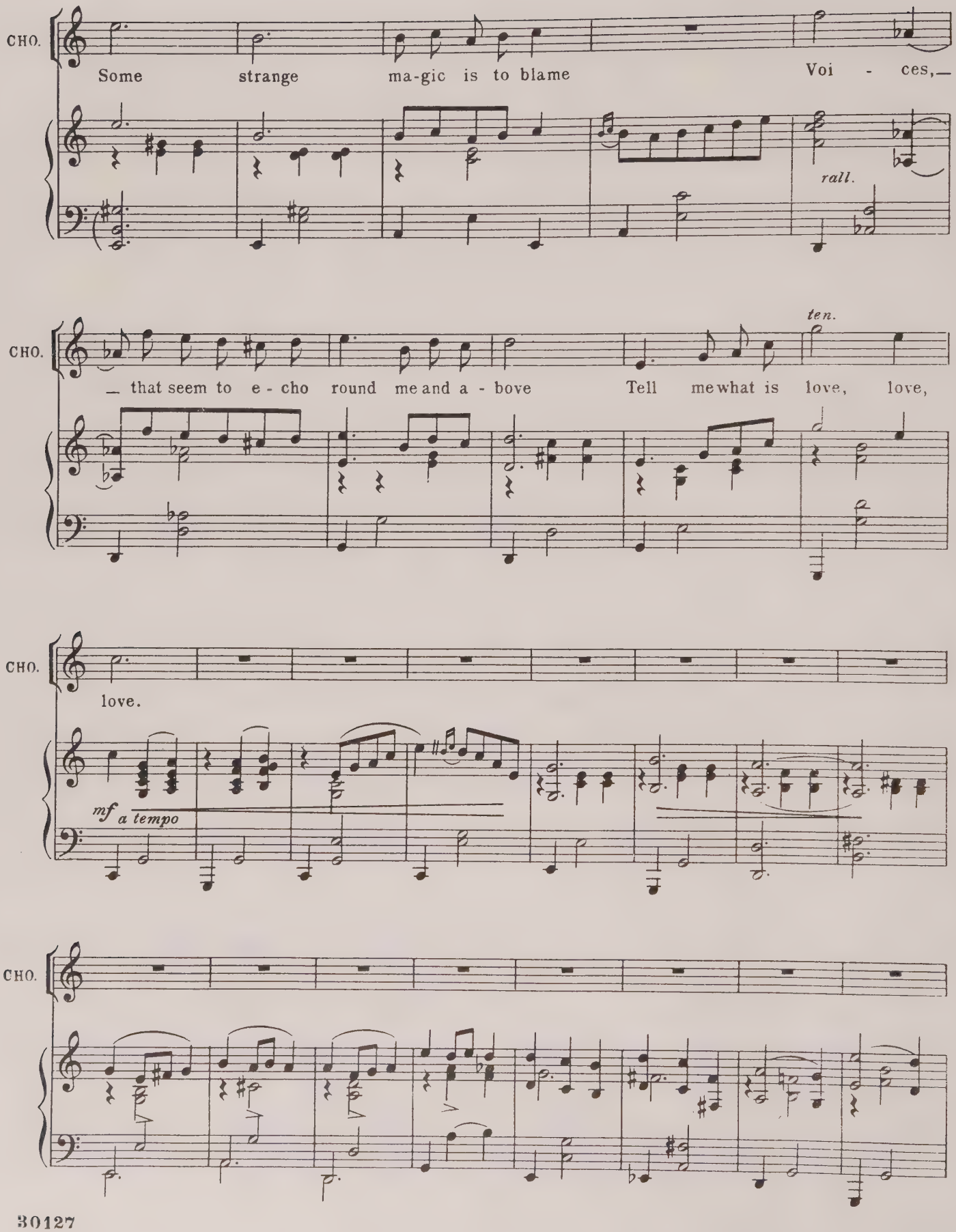
"WHAT IS LOVE?"

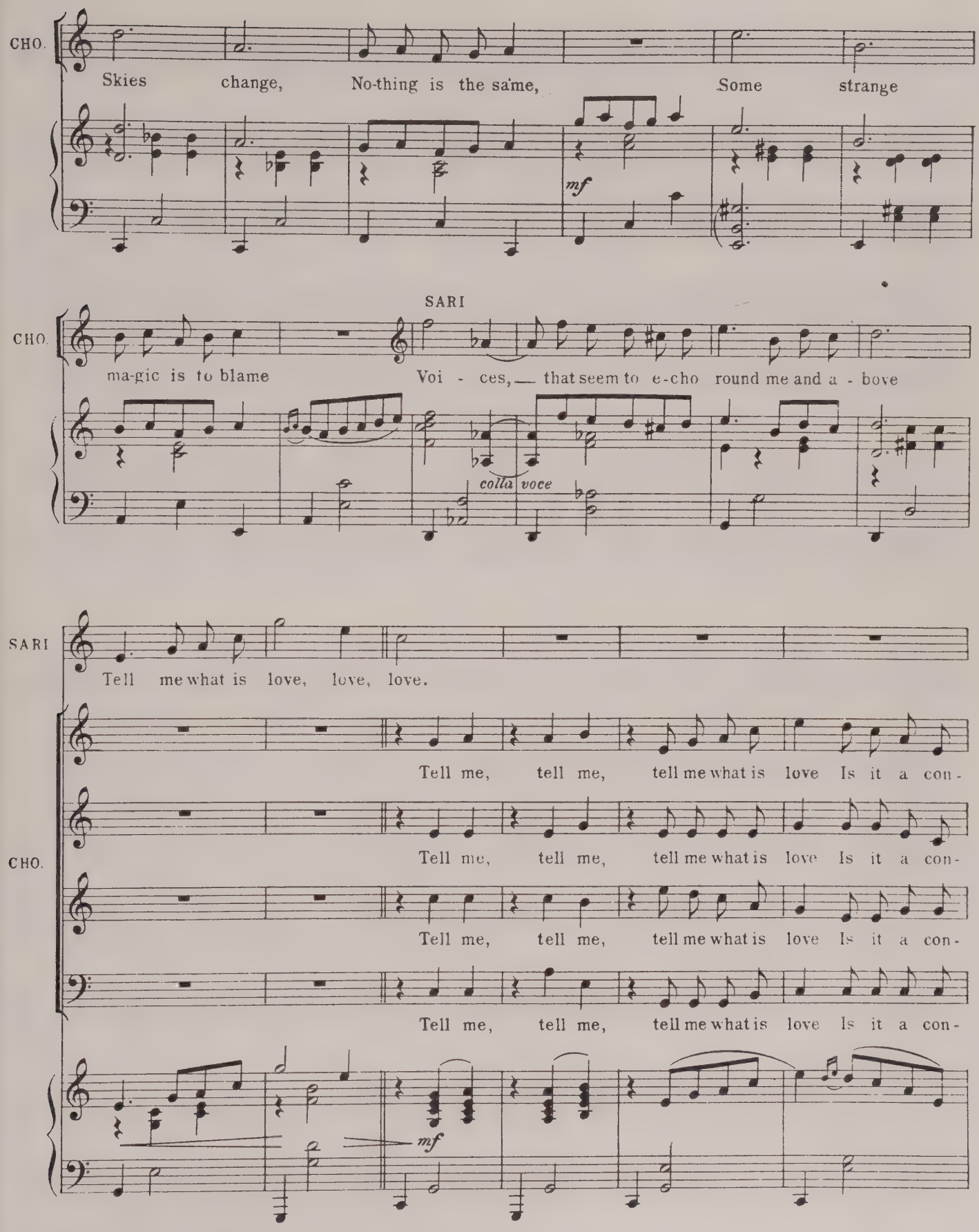


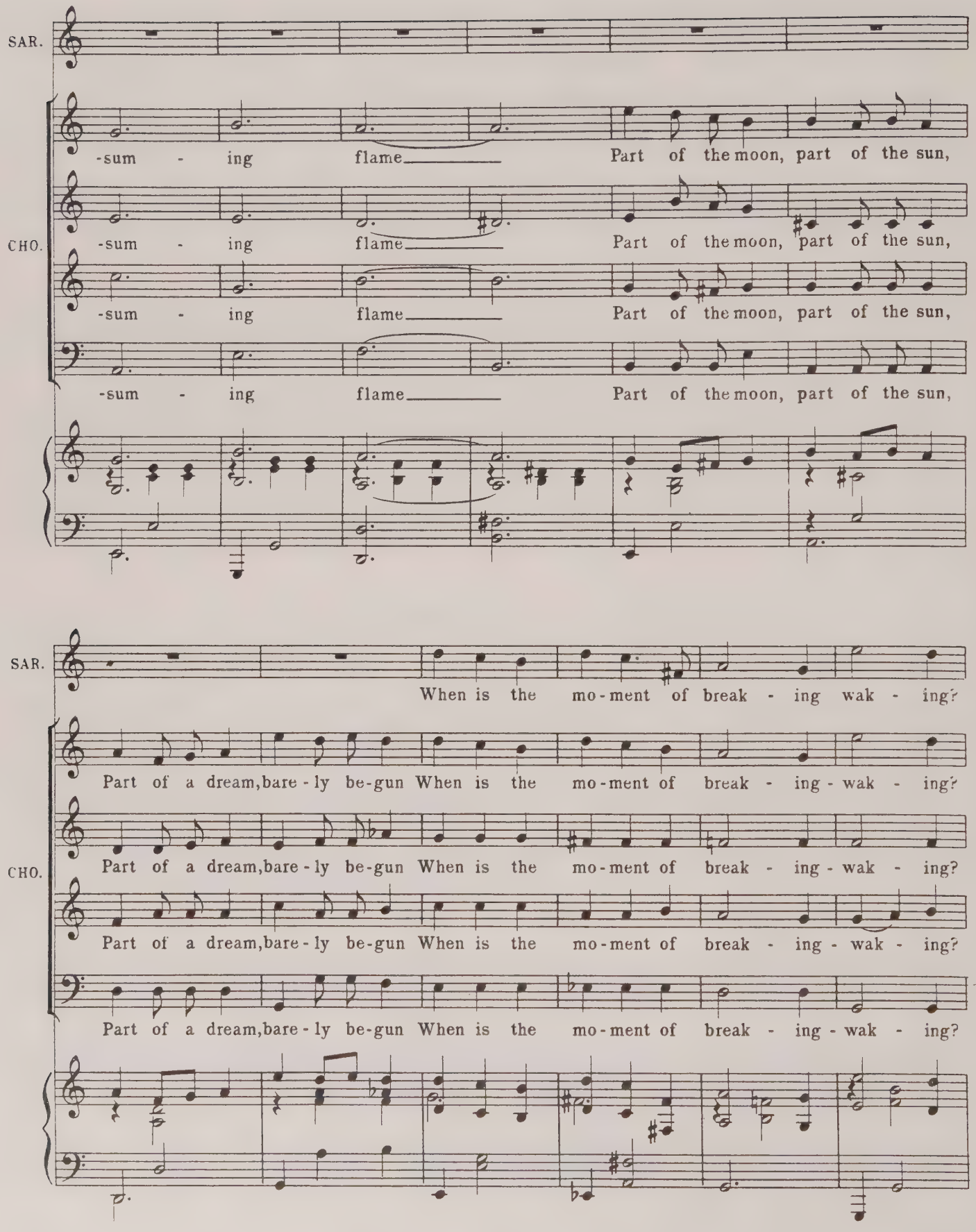

SAR.
heart is beat - ing Some in - sane mel - o - dy, pos - -
-wake or dream - ing Far and near Ev - 'ry lov - er
SAR.
- sess - ing me, In my brain thrill-ing and ob - sess - ing me,
fol - lows you Swift and clear Fly - ing as the swal-lows do
SAR.
How can I leave it to call in vain?
Leave me no long - er to call in vain
SAR.
Is it joy or pain?
Are you Joy or Pain

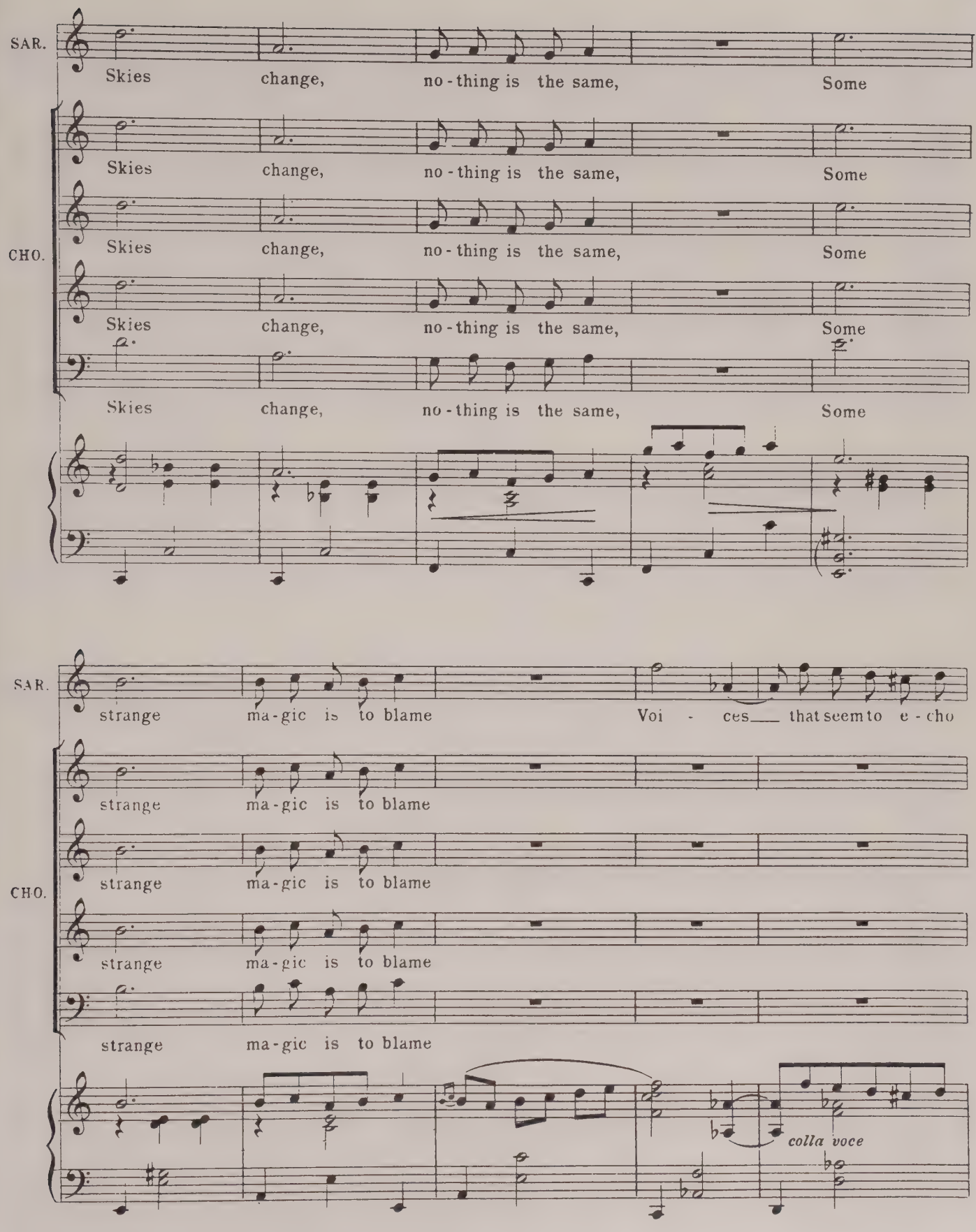

SAR.
Live your life For Time is fleet - ing Some in -
Leave me not by Love for - sa - ken If I
SAR.
-sist - ent voice re - peat - ing, Hear me- hear
sleep, then let me wak - en Hear me- hear
colla voce
SAR.
me! How can I leave it to call in vain?
me Leave me no long - er to call in vain
a tempo
SAR.
Is it joy or pain?
Are you Joy or pain?

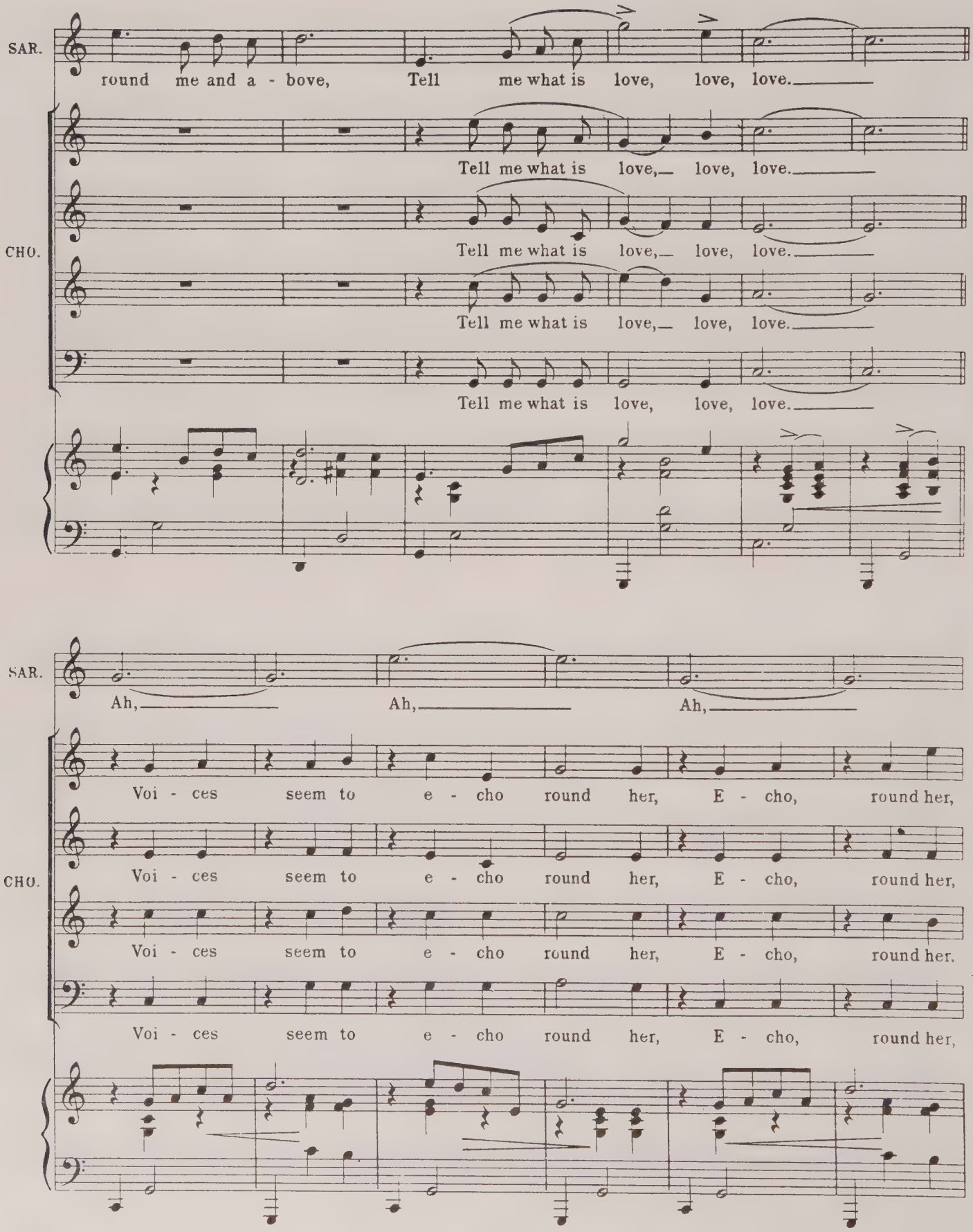

REFRAIN
CHO.
Tell me – tell me – tell me what is love, Is it some con -
mf
CHO.
- sum - ing flame, Part of the moon, part of the sun,
colla voce
CHO.
Part of a dream bare - ly be - gun, When is the mo - ment of break - ing -
CHO.
wak - ing? Skies change, noth-ing is the same,
a tempo

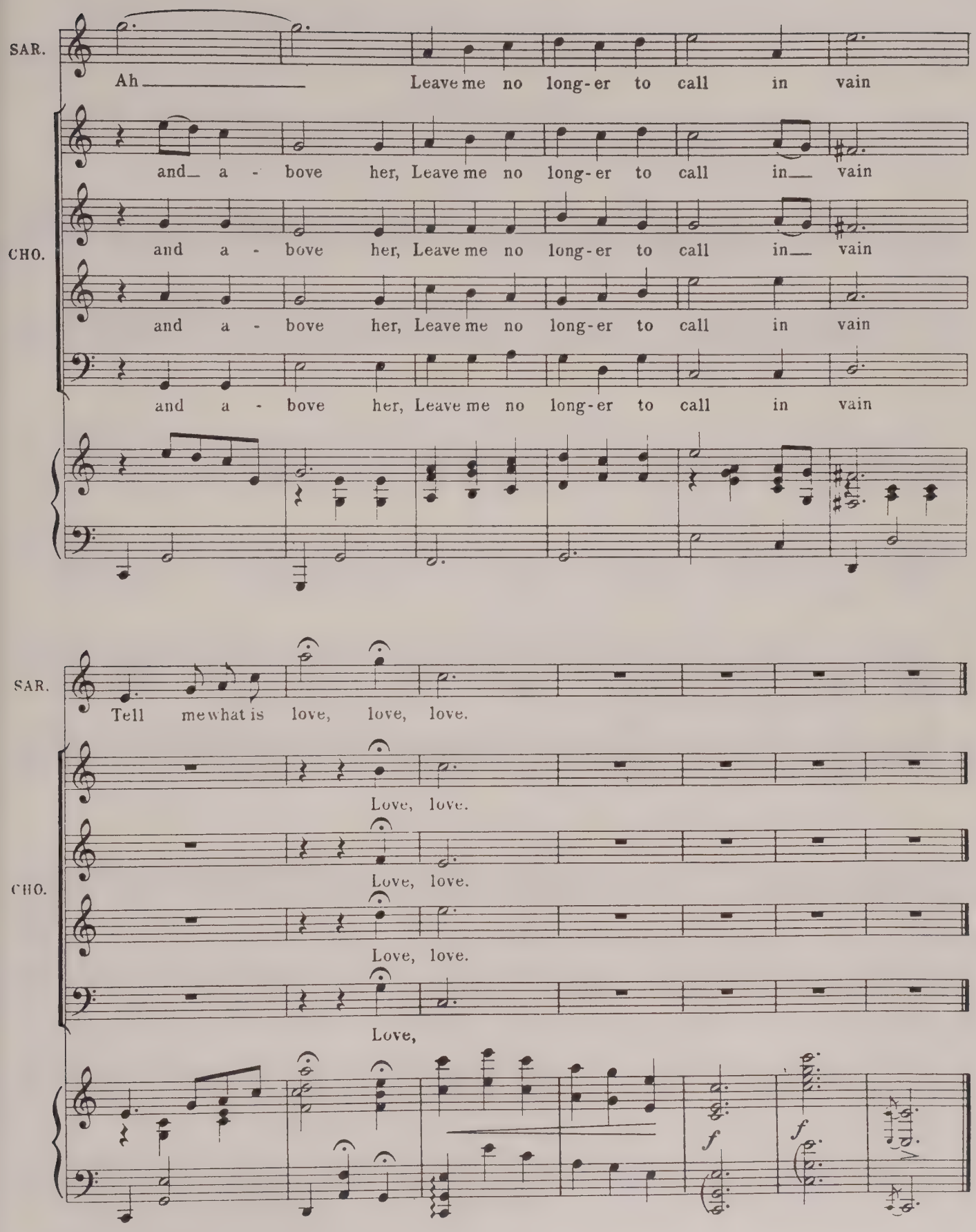

CHO.
Some strange ma-gic is to blame Voi - ces,—
rall.
CHO.
— that seem to e - cho round me and a - bove Tell me what is love, love,
ten.
CHO.
love.
mf a tempo
CHO.


CHO.
Skies change, No-thing is the same, Some strange
mf
SARI
CHO.
ma-gic is to blame Voi - ces, — that seem to e-cho round me and a - bove
colla voce
SARI
Tell me what is love, love, love.
Tell me, tell me, tell me what is love Is it a con-
CHO.
Tell me, tell me, tell me what is love Is it a con-
Tell me, tell me, tell me what is love Is it a con-
Tell me, tell me, tell me what is love Is it a con-
mf


SAR.
-sum - ing flame Part of the moon, part of the sun,
CHO.
-sum - ing flame Part of the moon, part of the sun,
-sum - ing flame Part of the moon, part of the sun,
-sum - ing flame Part of the moon, part of the sun,
SAR.
When is the mo-ment of break - ing wak - ing?
Part of a dream, bare - ly be-gun When is the mo-ment of break - ing - wak - ing?
CHO.
Part of a dream, bare - ly be-gun When is the mo-ment of break - ing - wak - ing?
Part of a dream, bare - ly be-gun When is the mo-ment of break - ing - wak - ing?
Part of a dream, bare - ly be-gun When is the mo-ment of break - ing - wak - ing?


SAR.
Skies change, no-thing is the same, Some
CHO.
Skies change, no-thing is the same, Some
Skies change, no-thing is the same, Some
Skies change, no-thing is the same, Some
strange ma-gic is to blame Voi - ces___ that seem to e-cho
strange ma-gic is to blame
strange ma-gic is to blame
strange ma-gic is to blame
strange ma-gic is to blame
colla voce

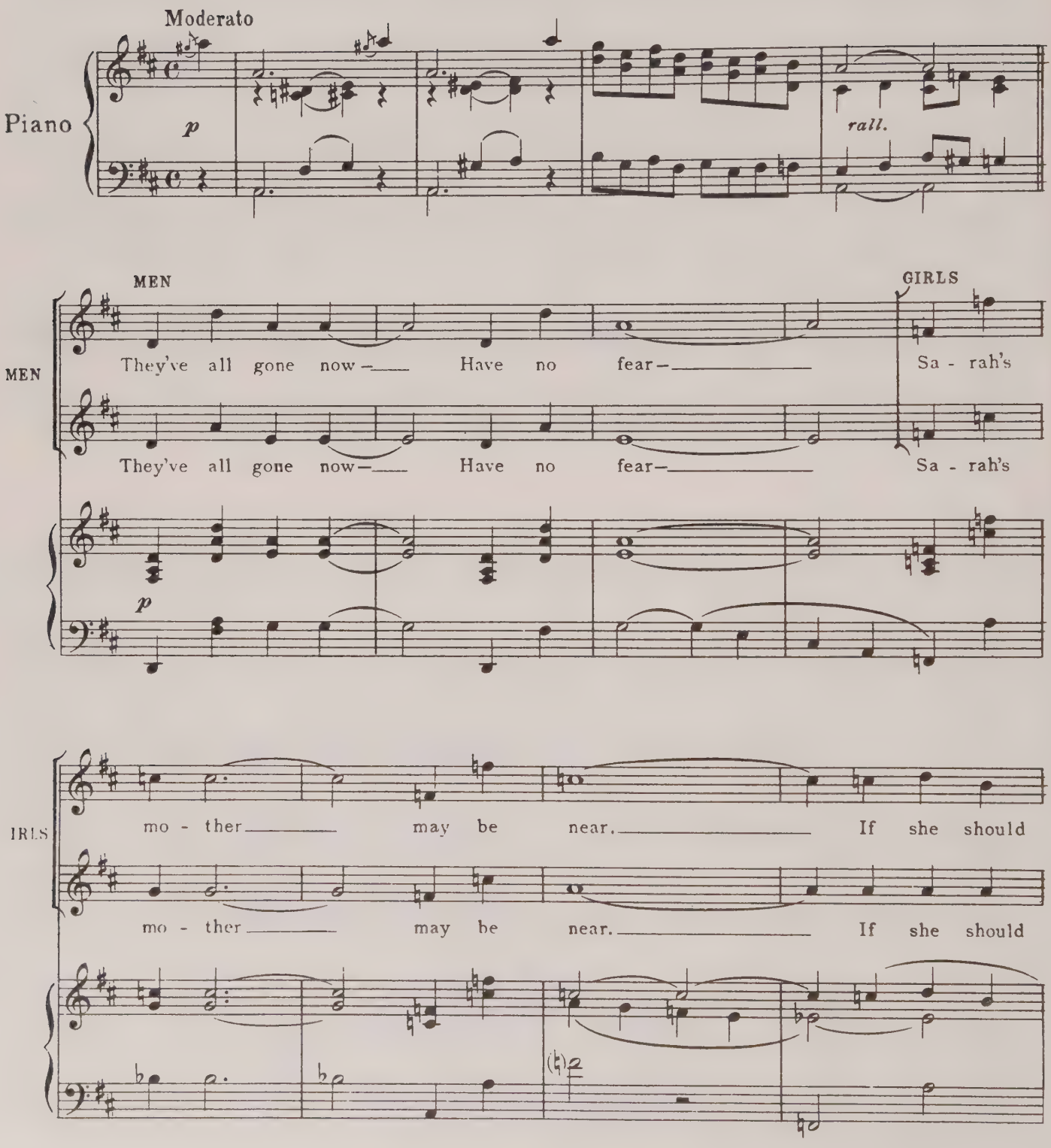

SAR.
round me and a - bove, Tell me what is love, love, love.
CHO.
Tell me what is love, love, love.
Tell me what is love, love, love.
Tell me what is love, love, love.
SAR.
Ah, Ah, Ah,
CHO.
Voi - ces seem to e - cho round her, E - cho, round her,
Voi - ces seem to e - cho round her, E - cho, round her,
Voi - ces seem to e - cho round her, E - cho, round her,
Voi - ces seem to e - cho round her, E - cho, round her,

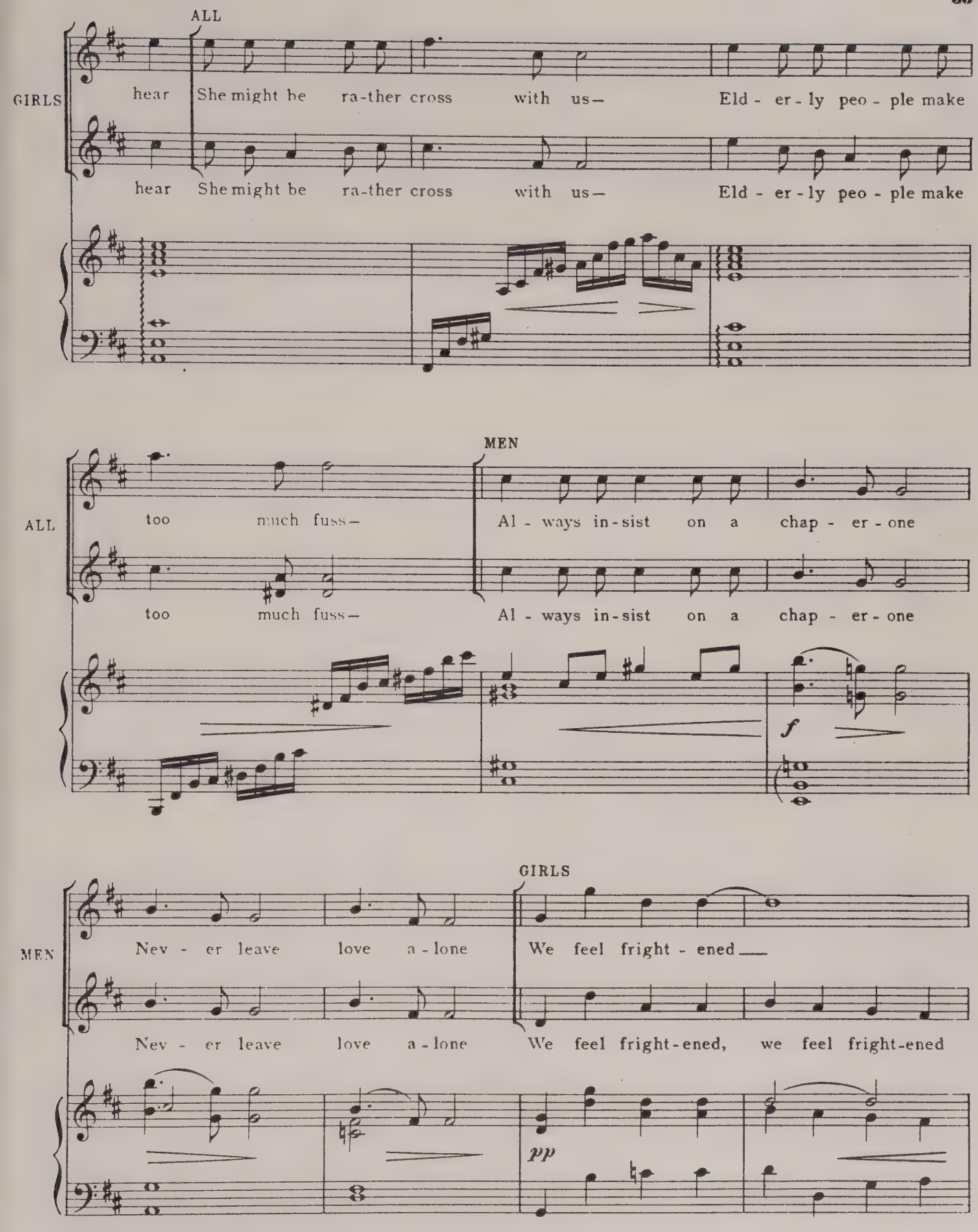

SAR.
Ah
Leave me no long-er to call in vain
and a - bove her, Leave me no long-er to call in vain
CHO.
and a - bove her, Leave me no long-er to call in vain
and a - bove her, Leave me no long-er to call in vain
SAR.
Tell me what is love, love, love.
Love, love.
CHO.
Love, love.
Love, love.
Love,
f
f

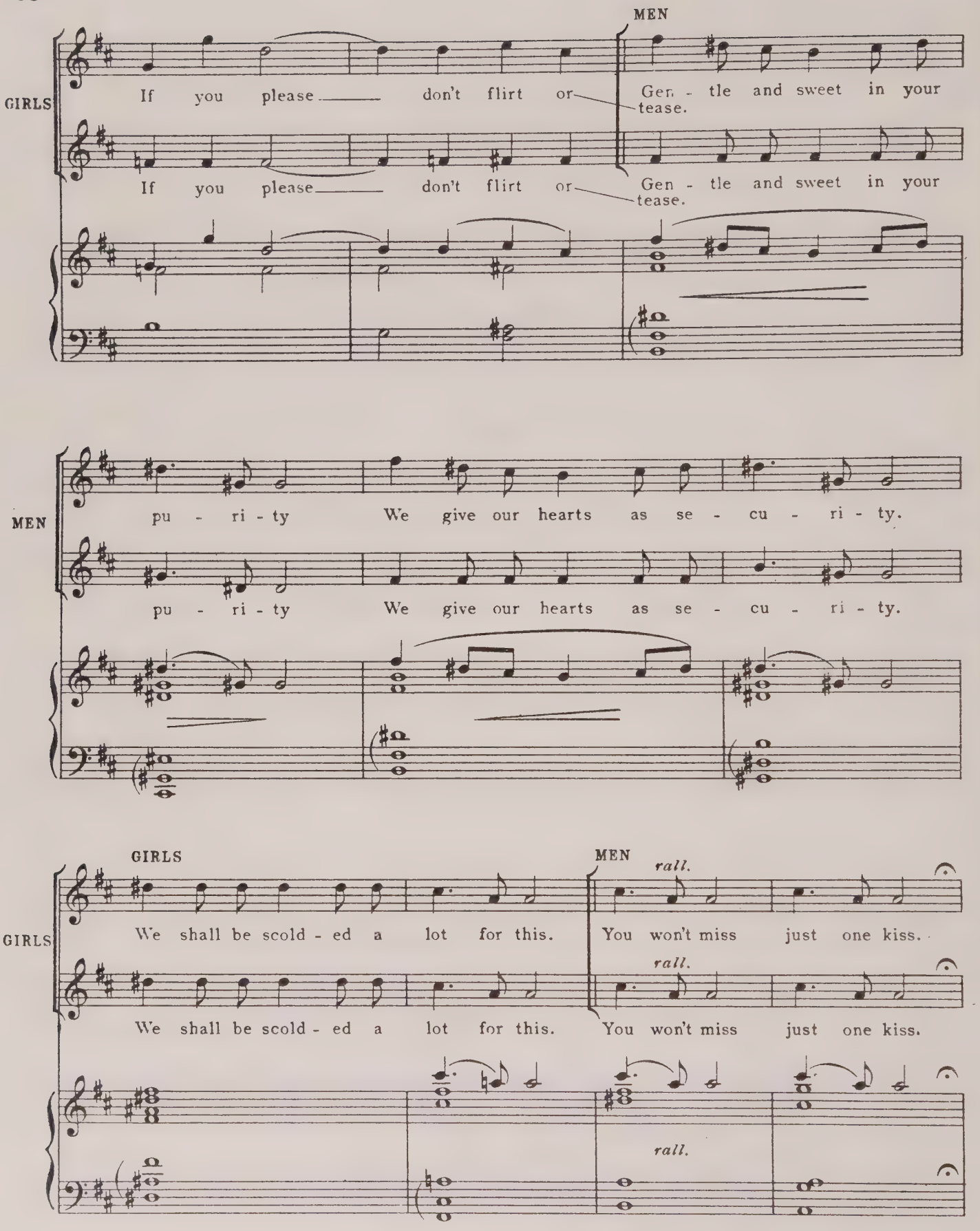
No 7

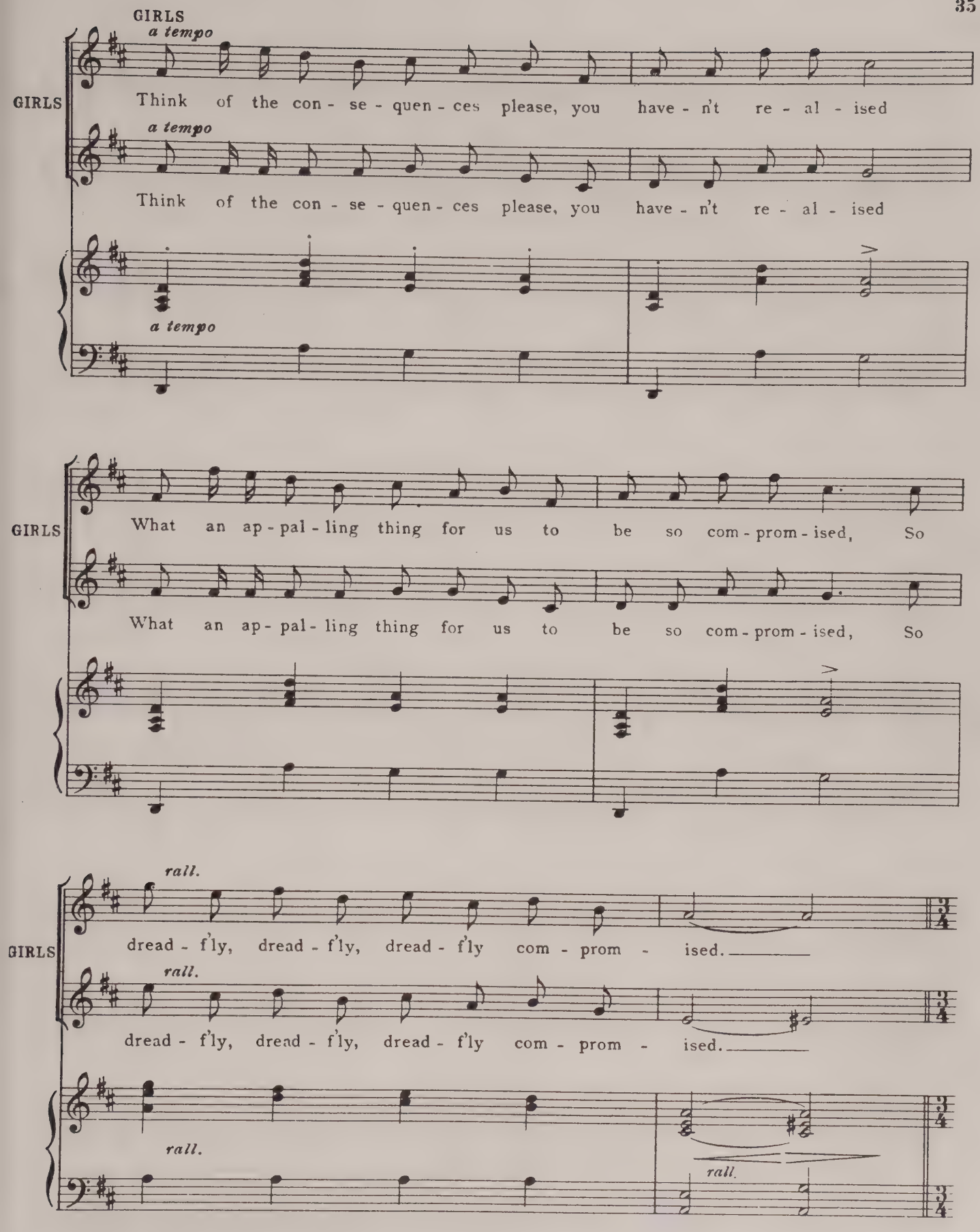
# CONCERTED NUMBER

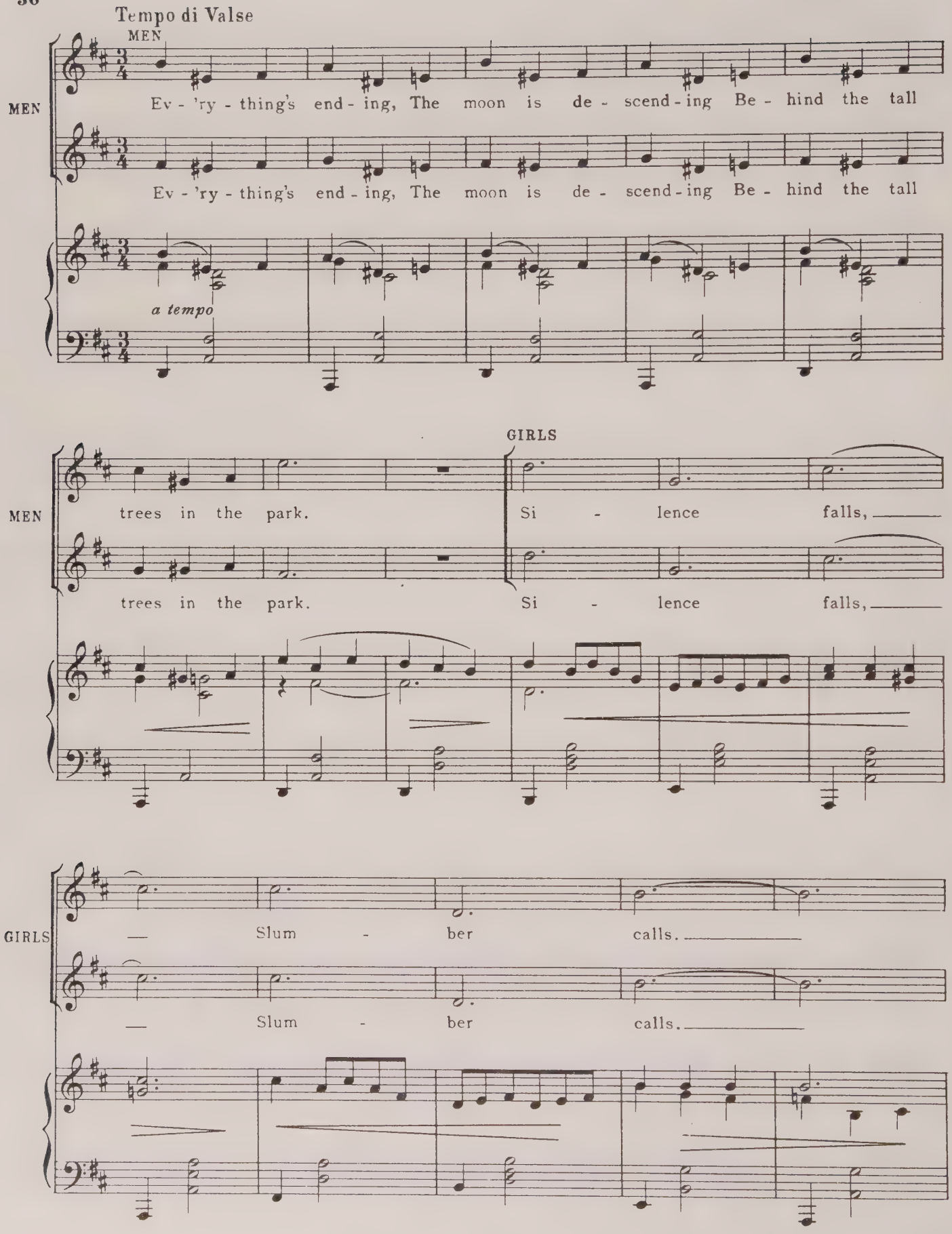
## "THE LAST DANCE"

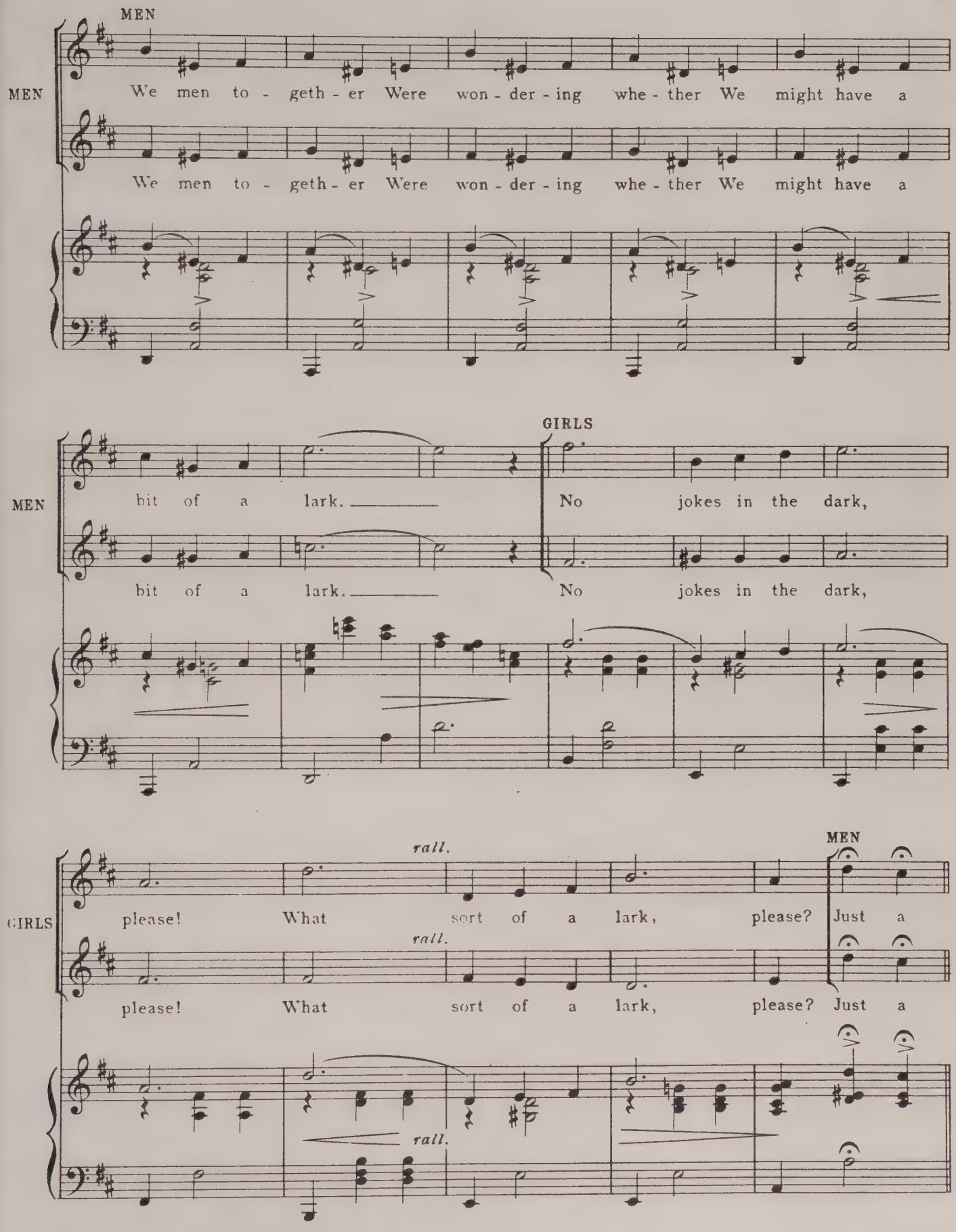


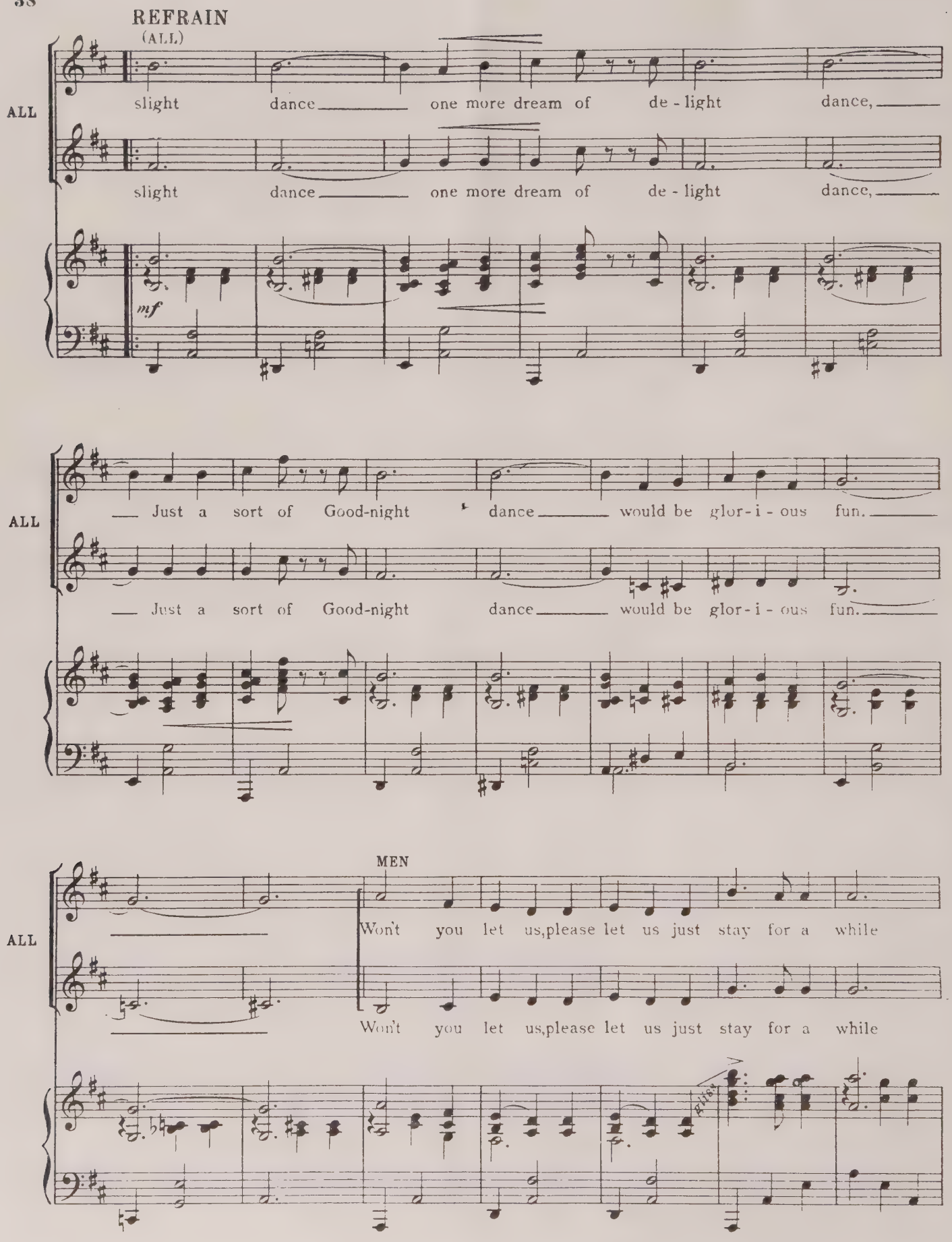

ALL
GIRLS
hear She might be ra-ther cross with us— Eld - er - ly peo - ple make
hear She might be ra-ther cross with us— Eld - er - ly peo - ple make
MEN
ALL
too much fuss— Al - ways in-sist on a chap - er - one
too much fuss— Al - ways in-sist on a chap - er - one
f
GIRLS
MEN
Nev - er leave love a - lone We feel fright - ened
Nev - er leave love a - lone We feel fright-ened, we feel fright-ened
pp

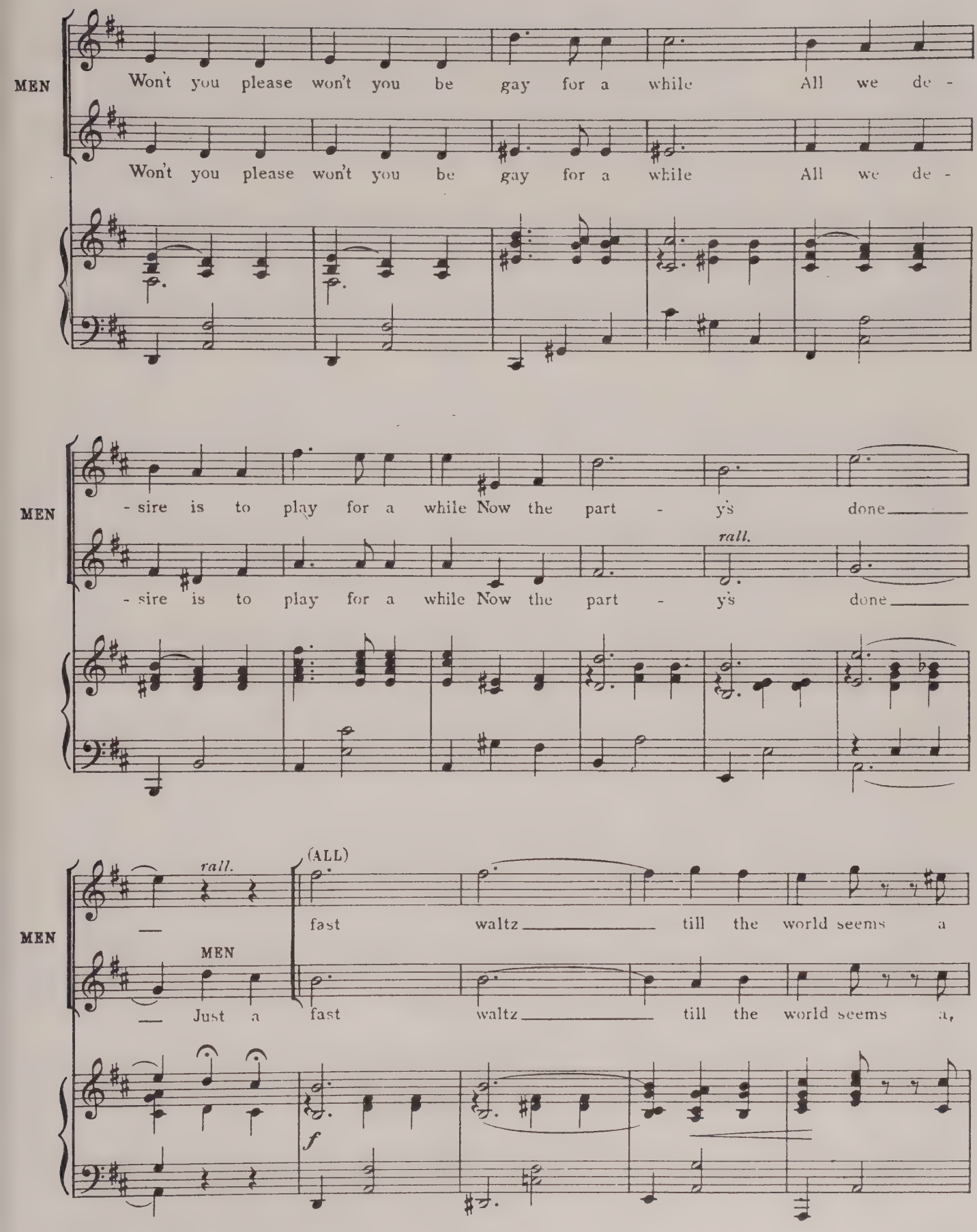

MEN
GIRLS
If you please don't flirt or
Gen - tle and sweet in your
tease.
If you please don't flirt or
Gen - tle and sweet in your
tease.
MEN
pu - ri - ty We give our hearts as se - cu - ri - ty.
pu - ri - ty We give our hearts as se - cu - ri - ty.
GIRLS
MEN
rall.
GIRLS
We shall be scold - ed a lot for this.
You won't miss just one kiss.
rall.
We shall be scold - ed a lot for this.
You won't miss just one kiss.
rall.

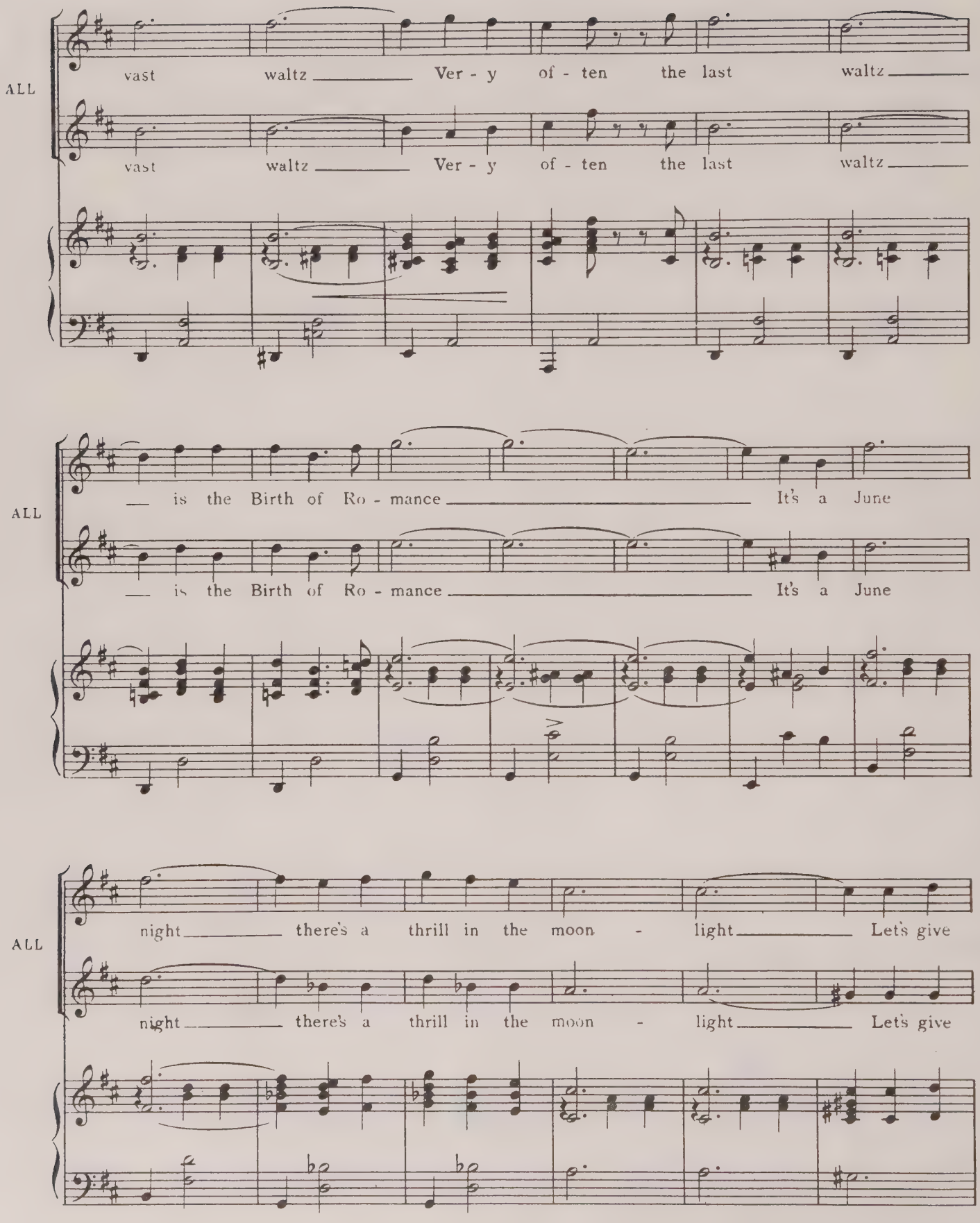

GIRLS
a tempo
GIRLS
Think of the con - se - quen - ces please, you have - n't re - al - ised
a tempo
Think of the con - se - quen - ces please, you have - n't re - al - ised
a tempo
GIRLS
What an ap - pal - ling thing for us to be so com - prom - ised, So
What an ap - pal - ling thing for us to be so com - prom - ised, So
rall.
GIRLS
dread - f'ly, dread - f'ly, dread - f'ly com - prom - ised.
rall.
dread - f'ly, dread - f'ly, dread - f'ly com - prom - ised.
rall.
rall.

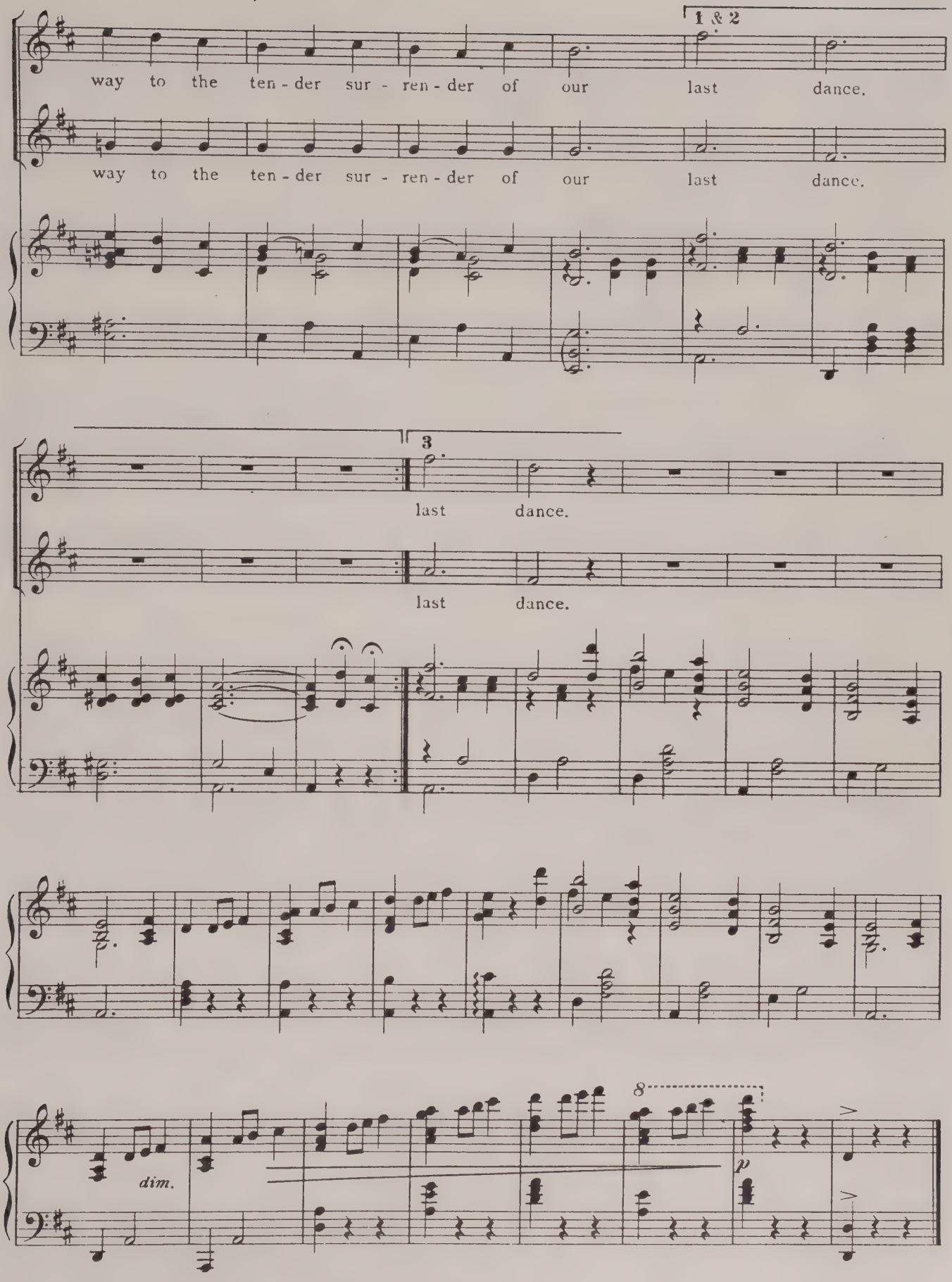

Tempo di Valse
MEN
MEN
Ev - 'ry - thing's end - ing, The moon is de - scend - ing Be - hind the tall
Ev - 'ry - thing's end - ing, The moon is de - scend - ing Be - hind the tall
a tempo
GIRLS
MEN
trees in the park.
Si - lence falls,
trees in the park.
Si - lence falls,
GIRLS
— Slum - ber calls.
— Slum - ber calls.


MEN
We men to - geth - er Were won - der - ing whe - ther We might have a
We men to - geth - er Were won - der - ing whe - ther We might have a
MEN
bit of a lark.
GIRLS
No jokes in the dark,
bit of a lark.
No jokes in the dark,
rall.
MEN
GIRLS
please! What sort of a lark, please? Just a
rall.
please! What sort of a lark, please? Just a
rall.

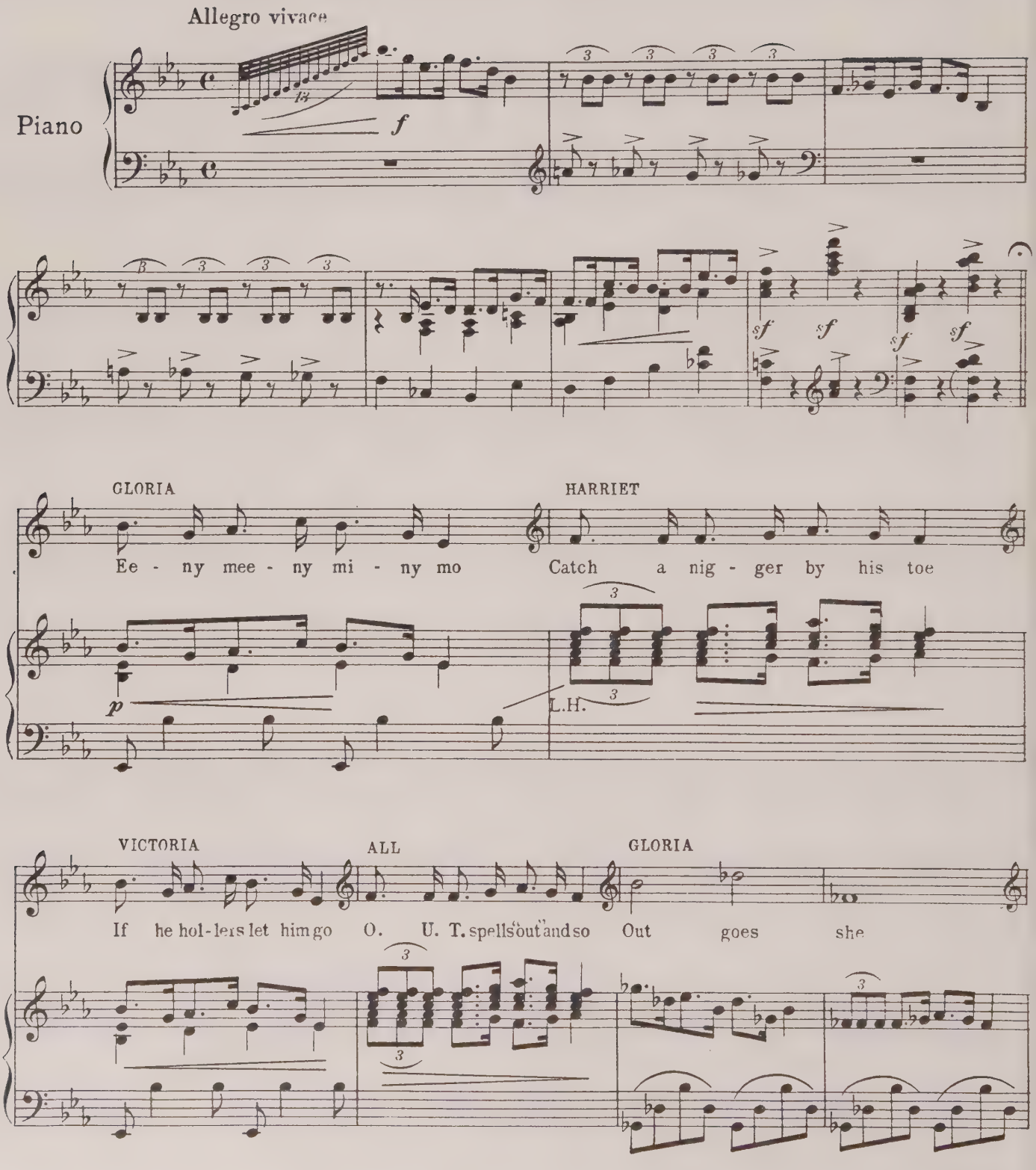

REFRAIN
(ALL)
ALL
slight dance one more dream of de - light dance,
slight dance one more dream of de - light dance,
mf
ALL
Just a sort of Good-night dance would be glor - i - ous fun.
Just a sort of Good-night dance would be glor - i - ous fun.
ALL
MEN
Won't you let us,please let us just stay for a while
Won't you let us,please let us just stay for a while

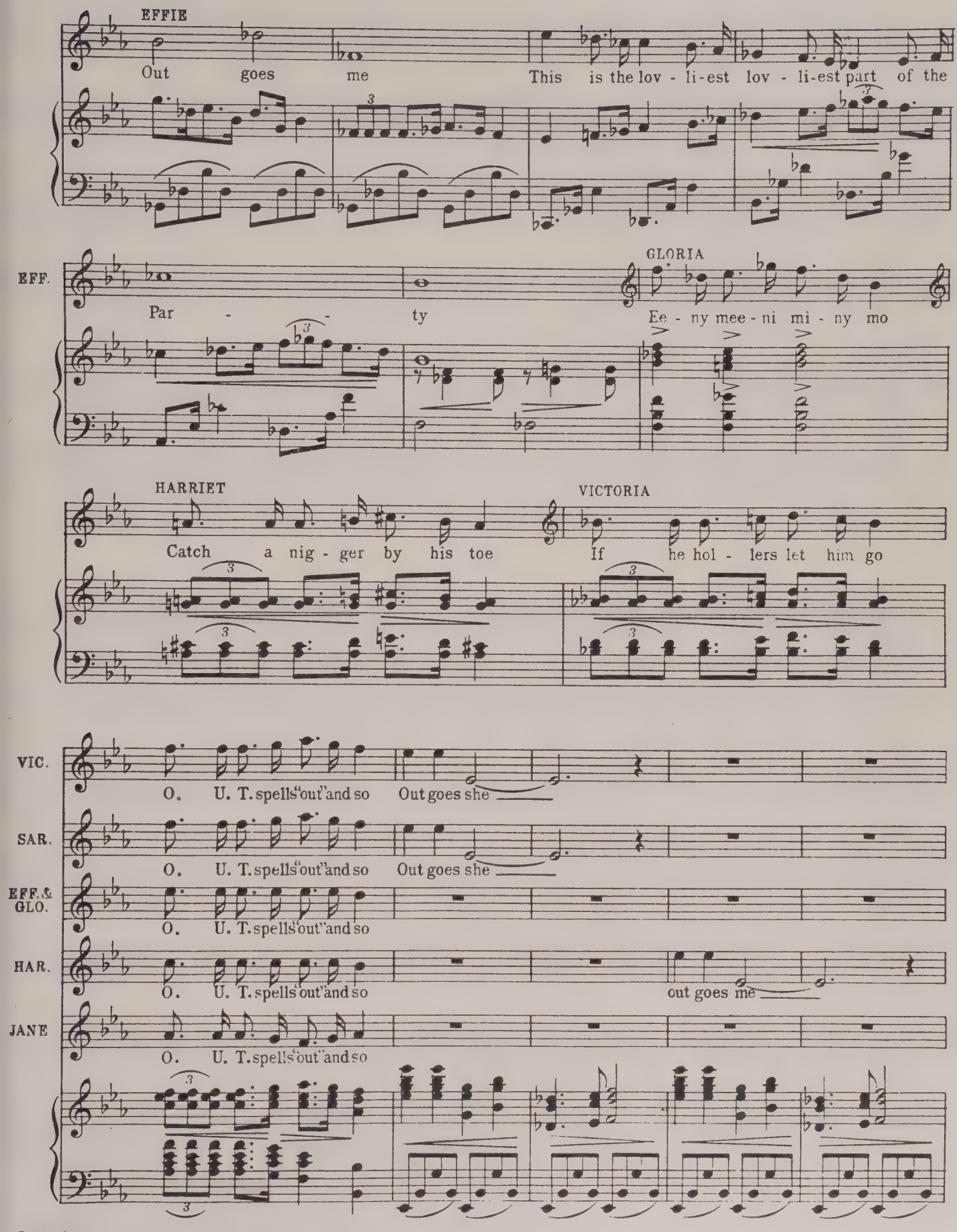

MEN
Won't you please won't you be gay for a while All we de -
Won't you please won't you be gay for a while All we de -
MEN
- sire is to play for a while Now the part - y's done
rall.
- sire is to play for a while Now the part - y's done
MEN
rall.
(ALL)
fast waltz till the world seems a
MEN
Just a fast waltz till the world seems a,
f

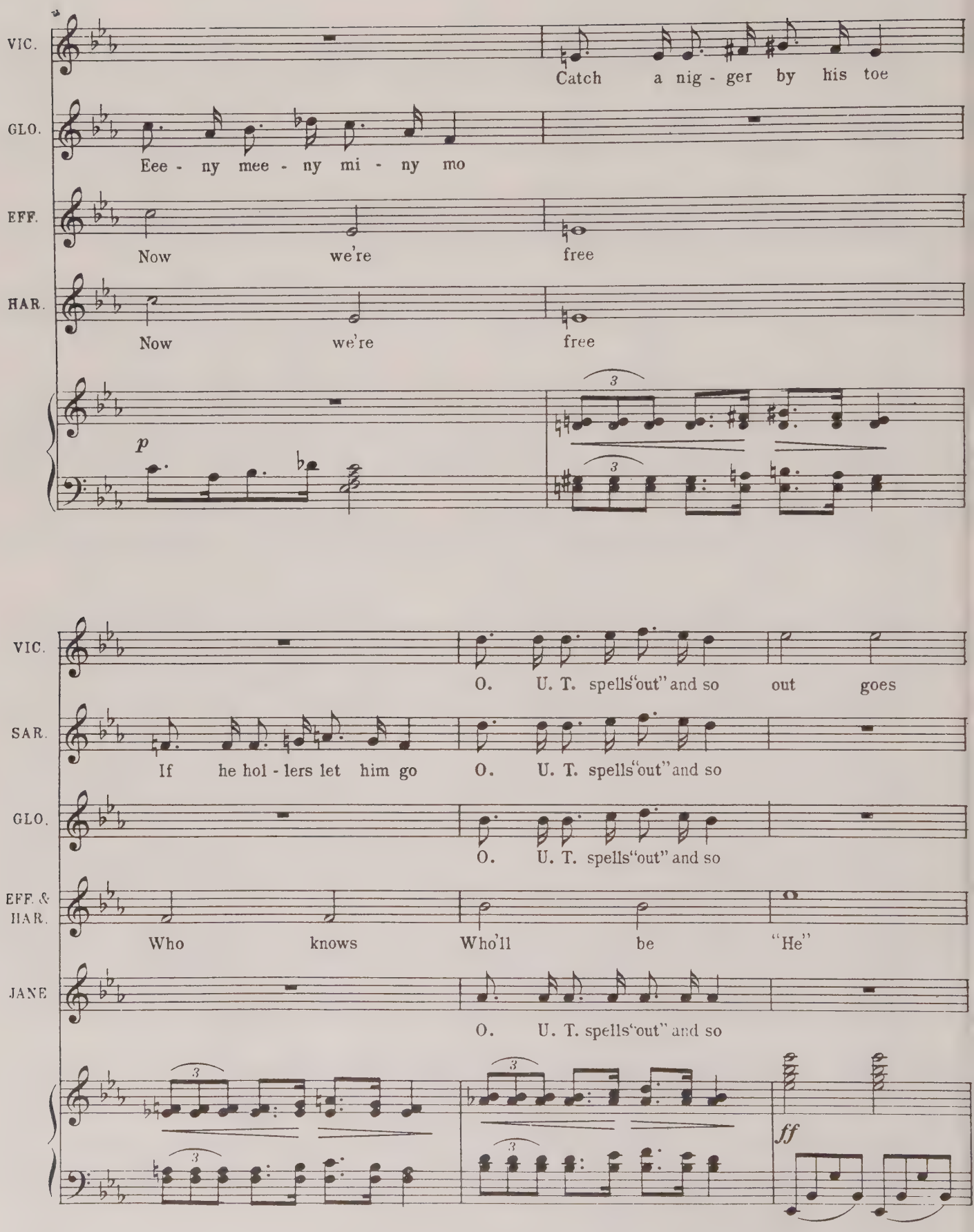

ALL
vast waltz Ver - y of - ten the last waltz
vast waltz Ver - y of - ten the last waltz
ALL
is the Birth of Ro - mance It's a June
is the Birth of Ro - mance It's a June
ALL
night there's a thrill in the moon - light Let's give
night there's a thrill in the moon - light Let's give

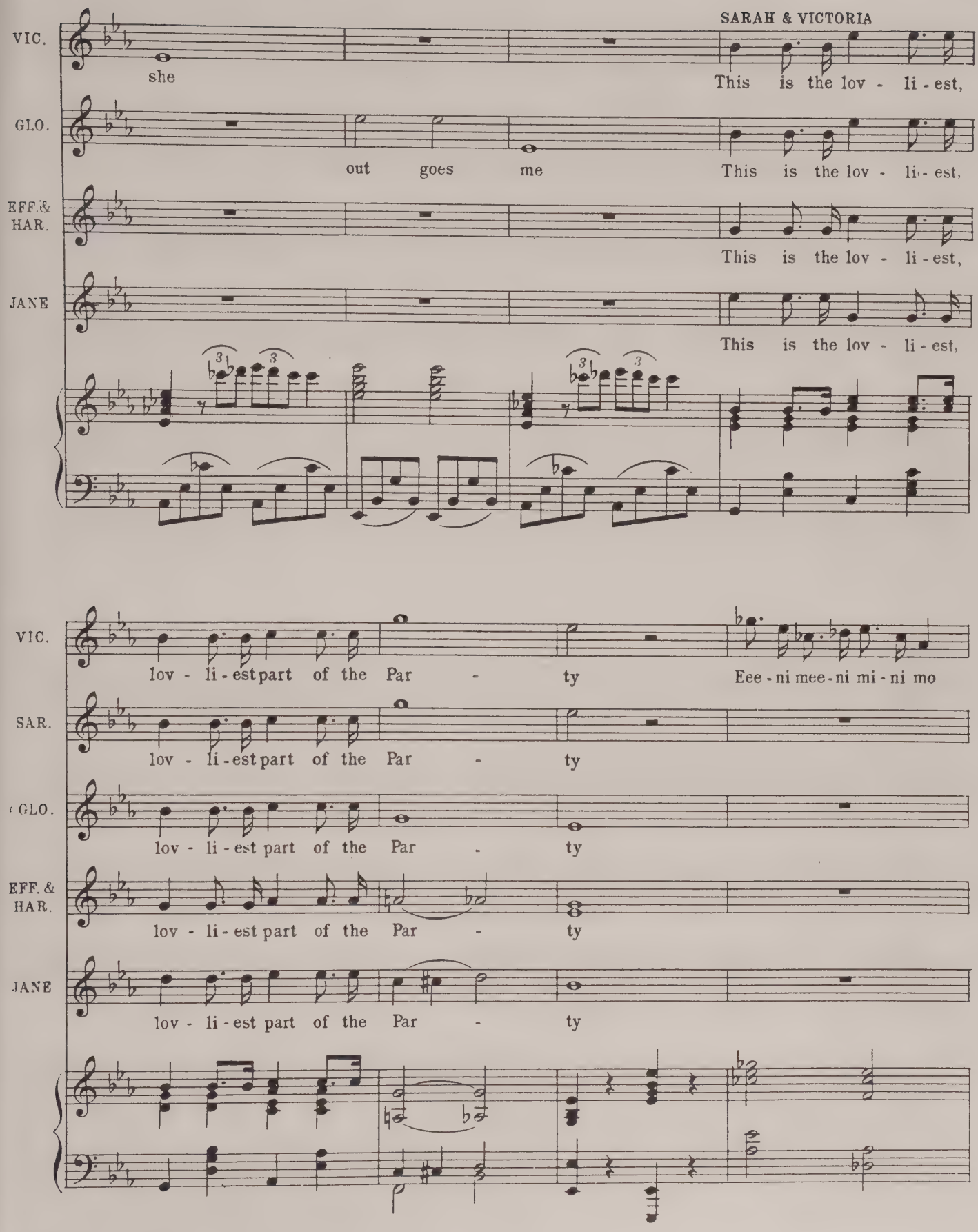

1 & 2
ALL
way to the ten - der sur - ren - der of our last dance.
way to the ten - der sur - ren - der of our last dance.
3
ALL
last dance.
last dance.
dim.
8
p

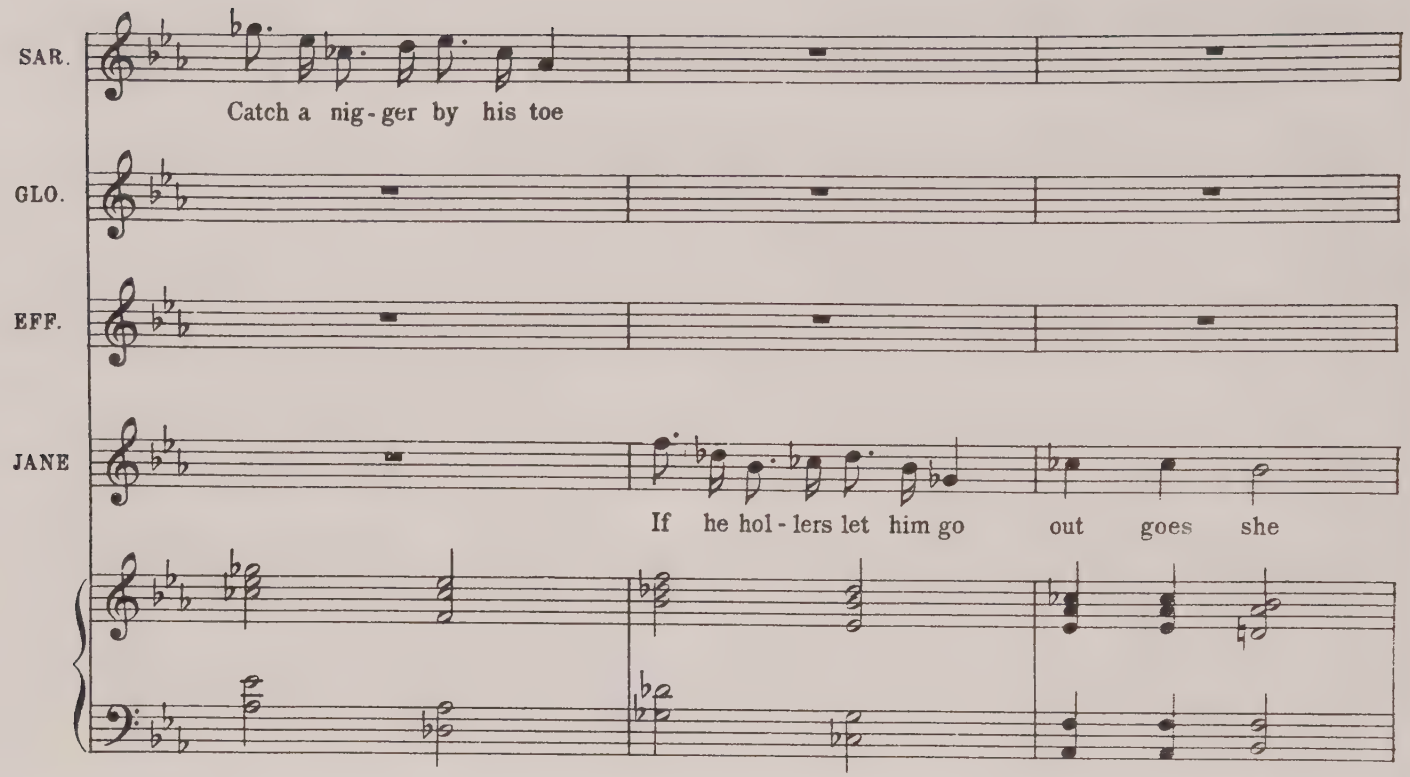
## No. 8 FINALE ACT I

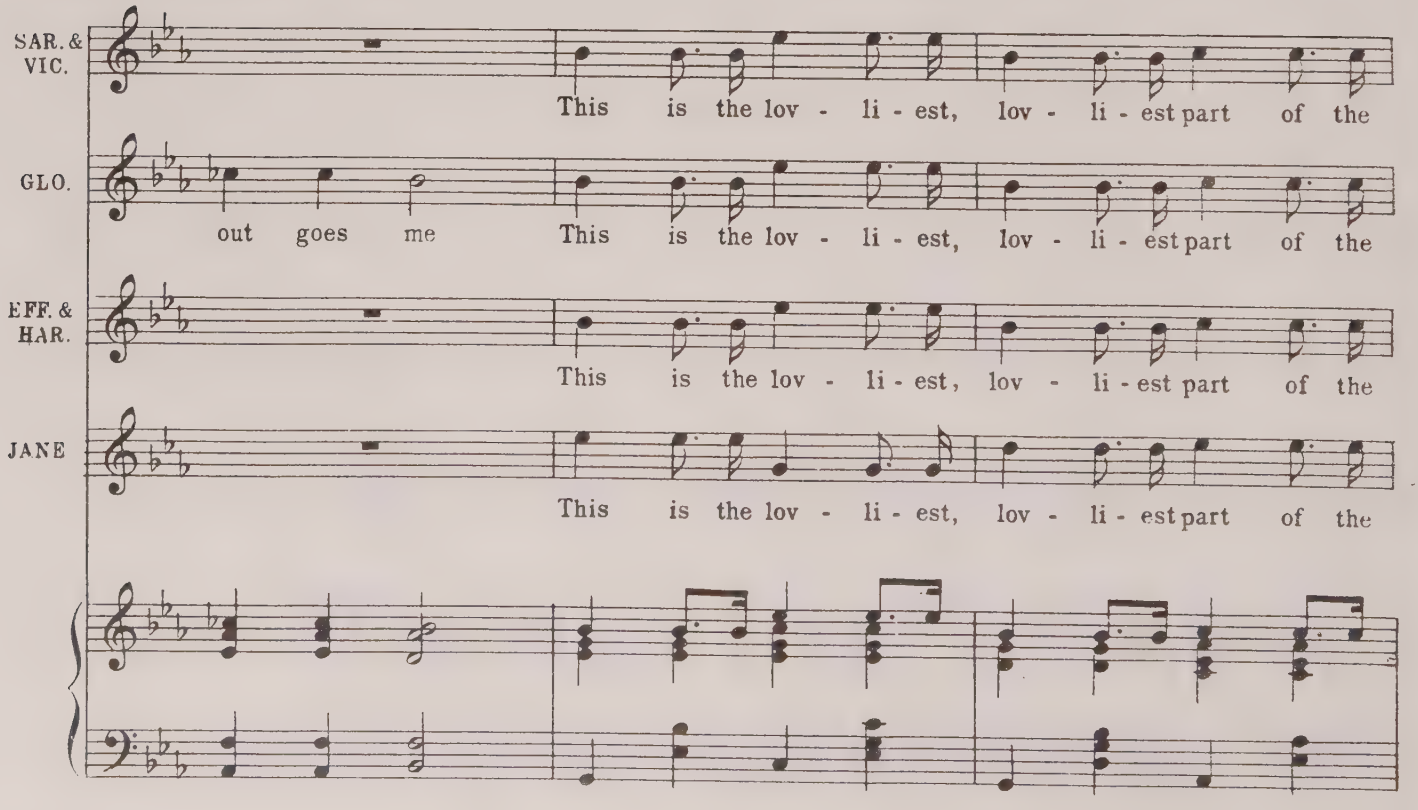


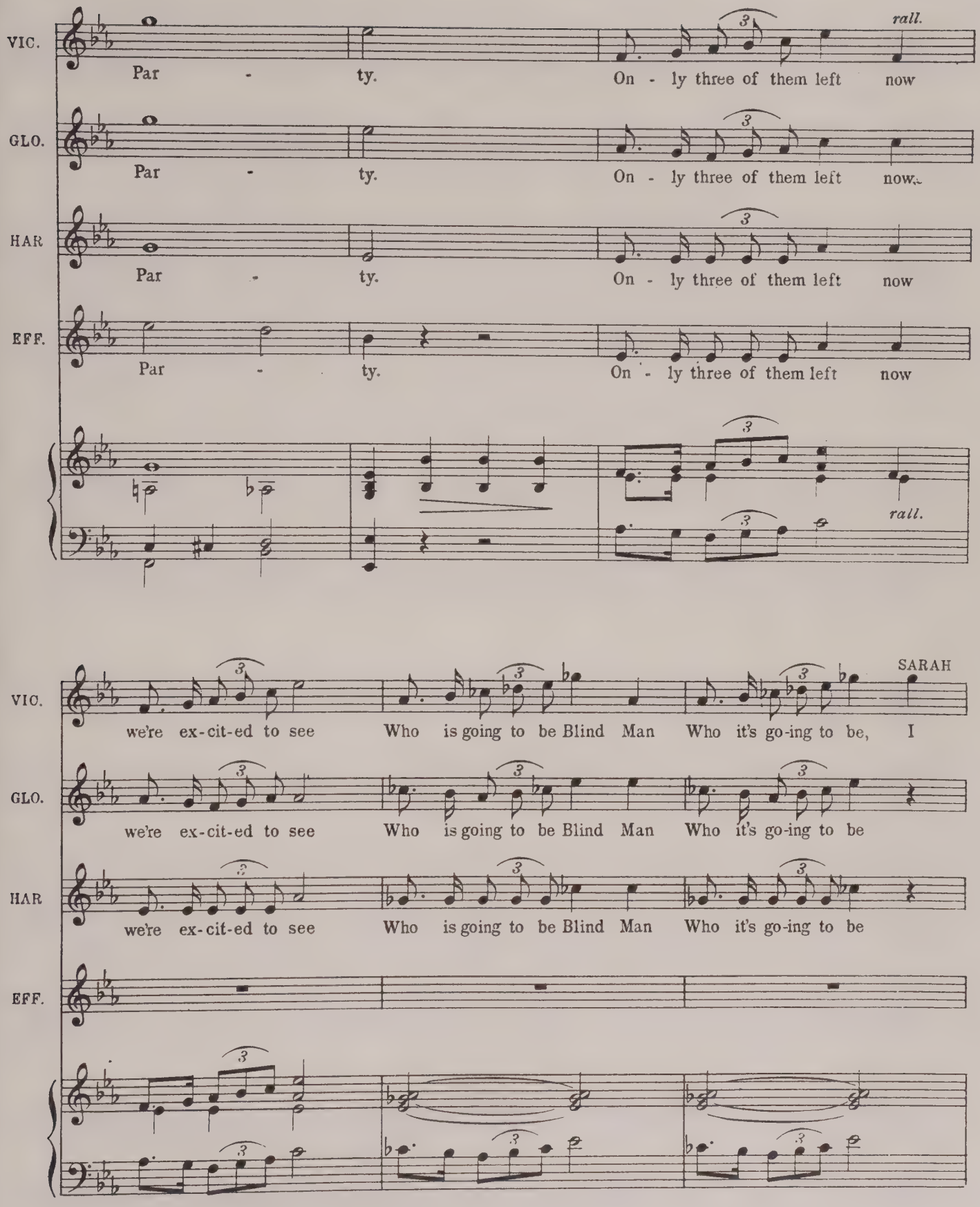

EFFIE
Out goes me
This is the lov - li-est lov - li-est part of the
EFF.
Par - - ty
GLORIA
Ee - ny mee - ni mi - ny mo
HARRIET
Catch a nig - ger by his toe
VICTORIA
If he hol - lers let him go
VIC.
O. U. T. spells "out" and so
Out goes she
SAR.
O. U. T. spells "out" and so
Out goes she
EFF. & GLO.
O. U. T. spells "out" and so
HAR.
O. U. T. spells "out" and so
out goes me
JANE
O. U. T. spells "out" and so

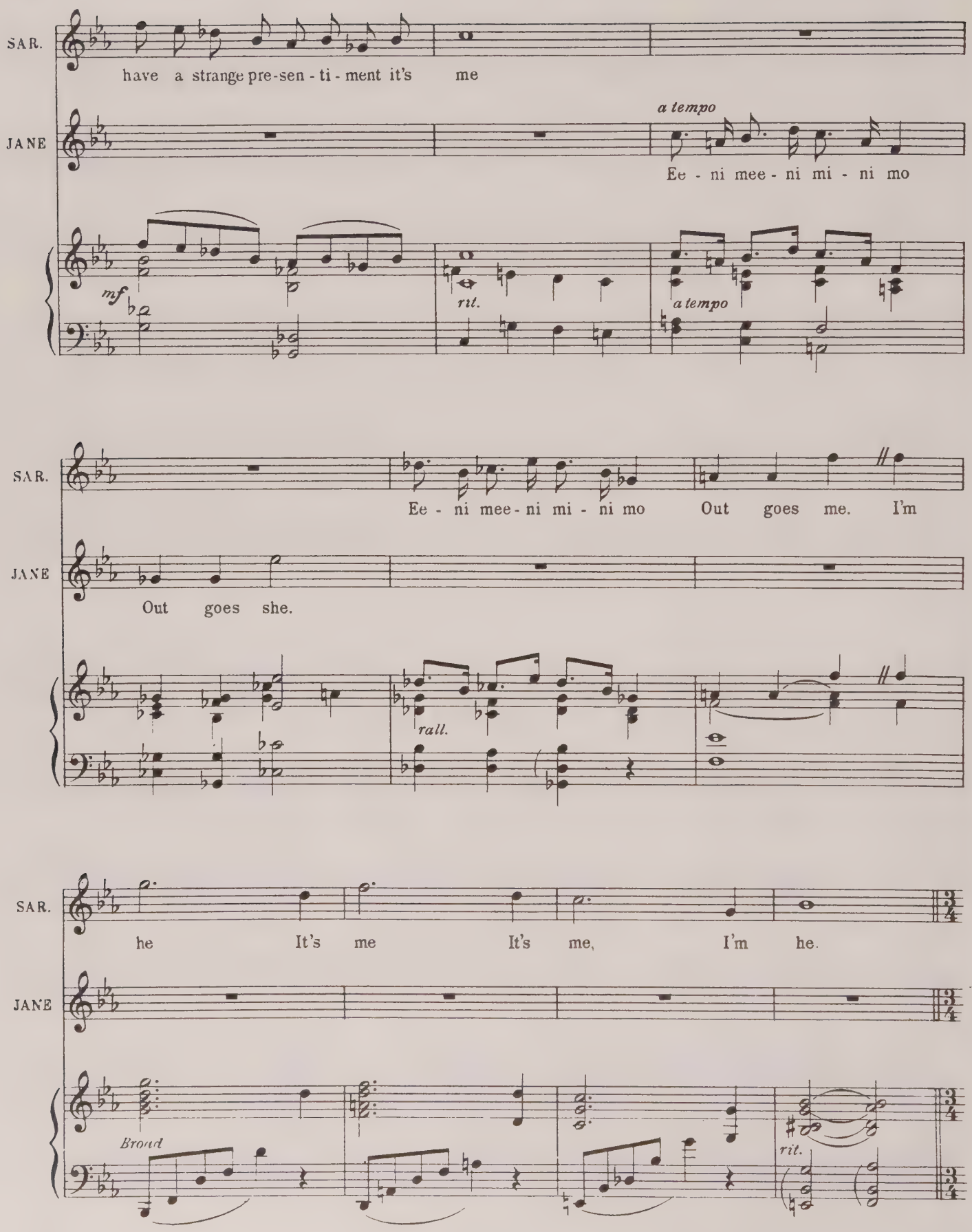

VIC.
Catch a nig - ger by his toe
GLO.
Eee - ny mee - ny mi - ny mo
EFF.
Now we're free
HAR.
Now we're free
p
3
VIC.
O. U. T. spells "out" and so out goes
SAR.
If he hol - lers let him go
O. U. T. spells "out" and so
GLO.
O. U. T. spells "out" and so
EFF. & HAR.
Who knows Who'll be "He"
JANE
O. U. T. spells "out" and so
ff

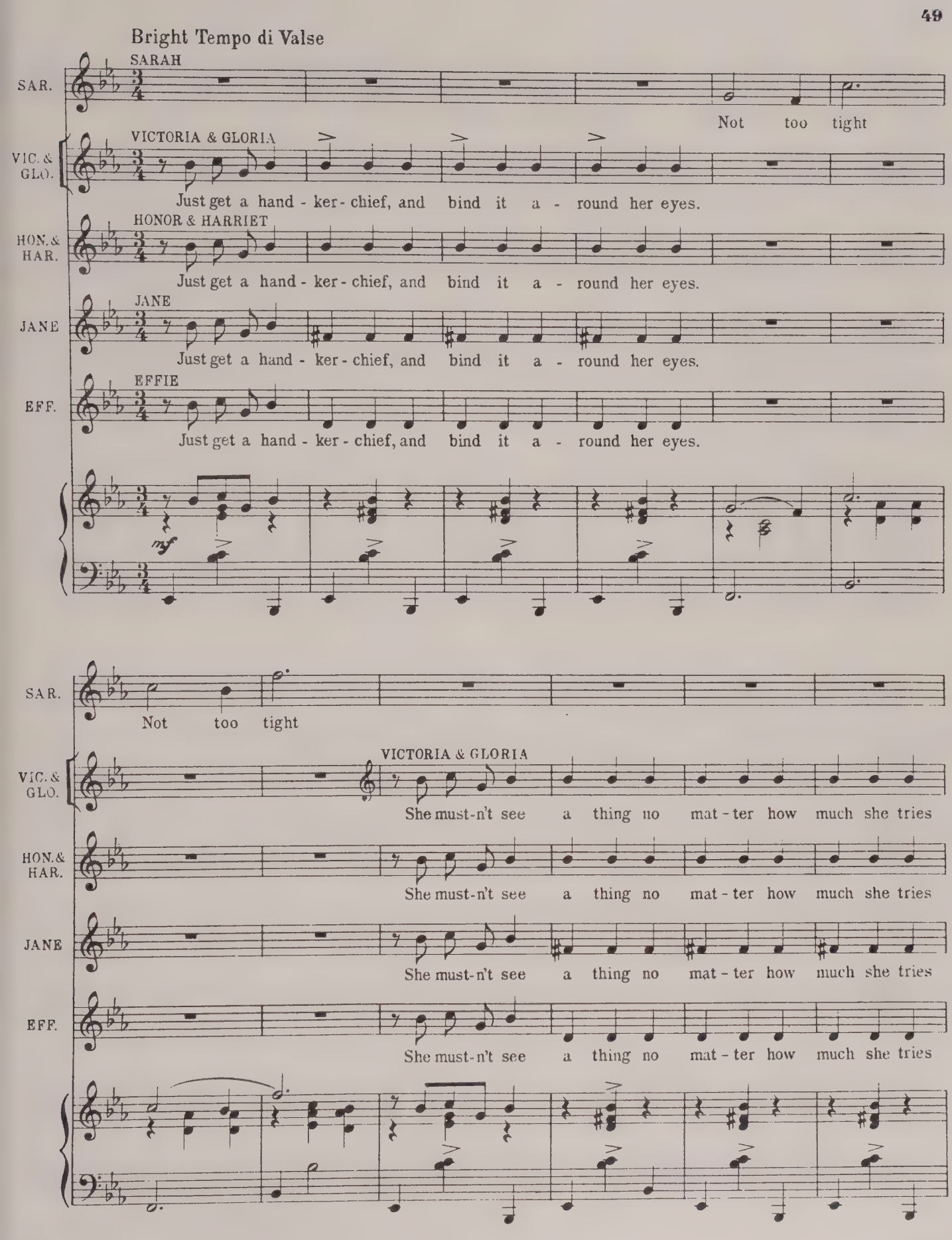

SARAH & VICTORIA
VIC.
she
This is the lov - li - est,
GLO.
out goes me
This is the lov - li - est,
EFF.& HAR.
This is the lov - li - est,
JANE
This is the lov - li - est,
VIC.
lov - li - est part of the Par - ty
Eee - ni mee - ni mi - ni mo
SAR.
lov - li - est part of the Par - ty
GLO.
lov - li - est part of the Par - ty
EFF. & HAR.
lov - li - est part of the Par - ty
JANE
lov - li - est part of the Par - ty

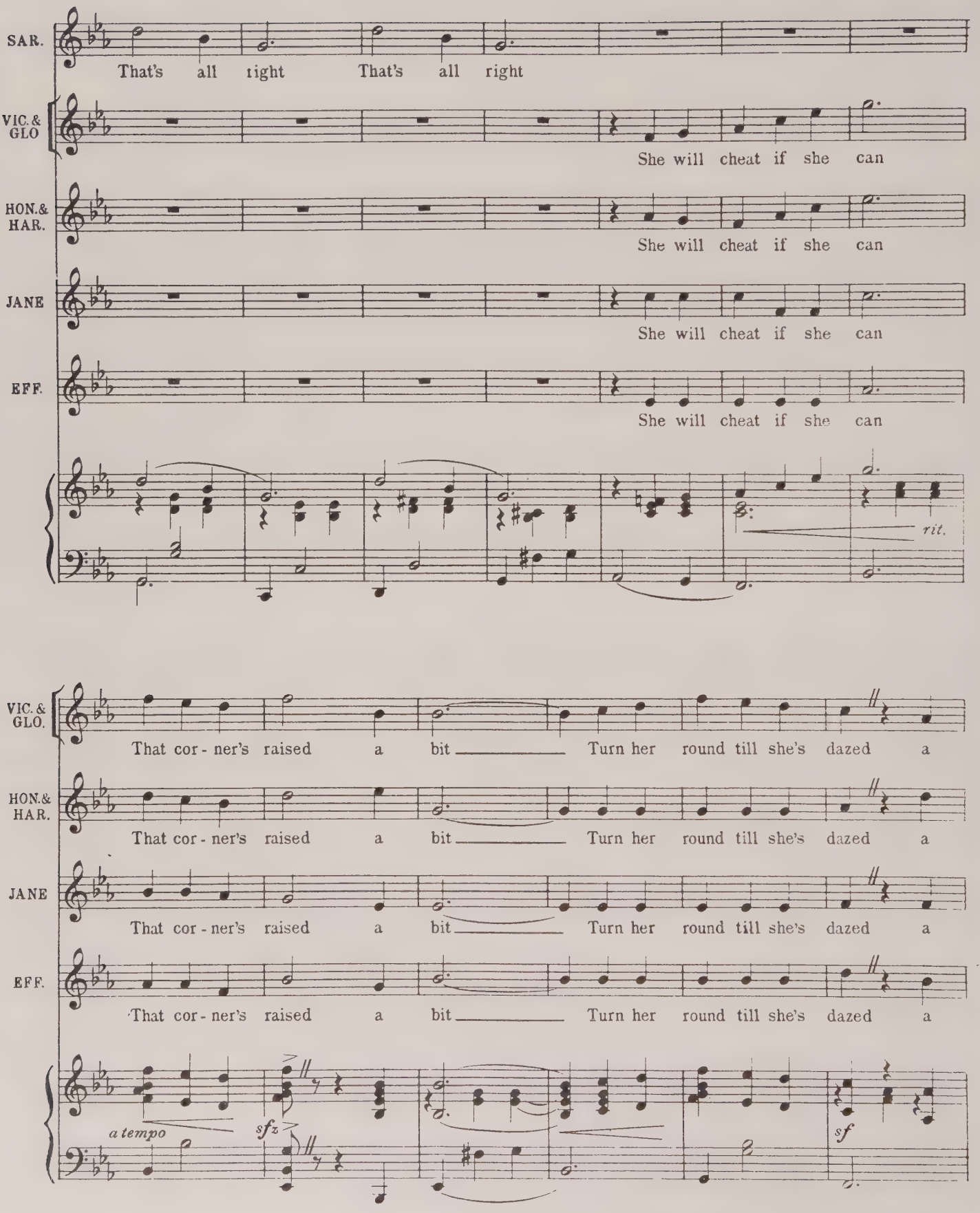

SAR.
Catch a nig-ger by his toe
GLO.
EFF.
JANE
If he hol-lers let him go out goes she

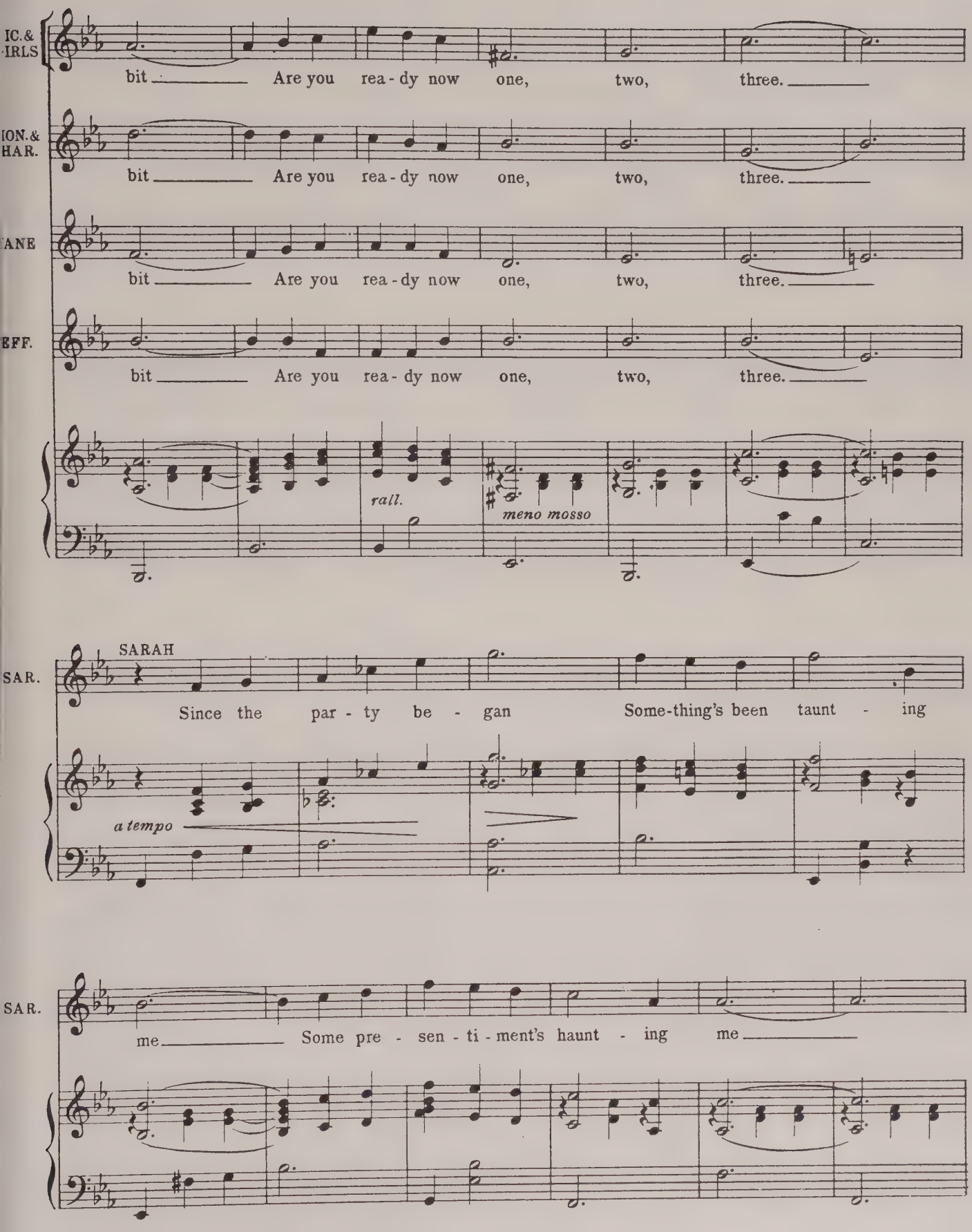

SAR. & VIC.
This is the lov - li - est, lov - li - est part of the
GLO.
out goes me
This is the lov - li - est, lov - li - est part of the
EFF. & HAR.
This is the lov - li - est, lov - li - est part of the
JANE
This is the lov - li - est, lov - li - est part of the

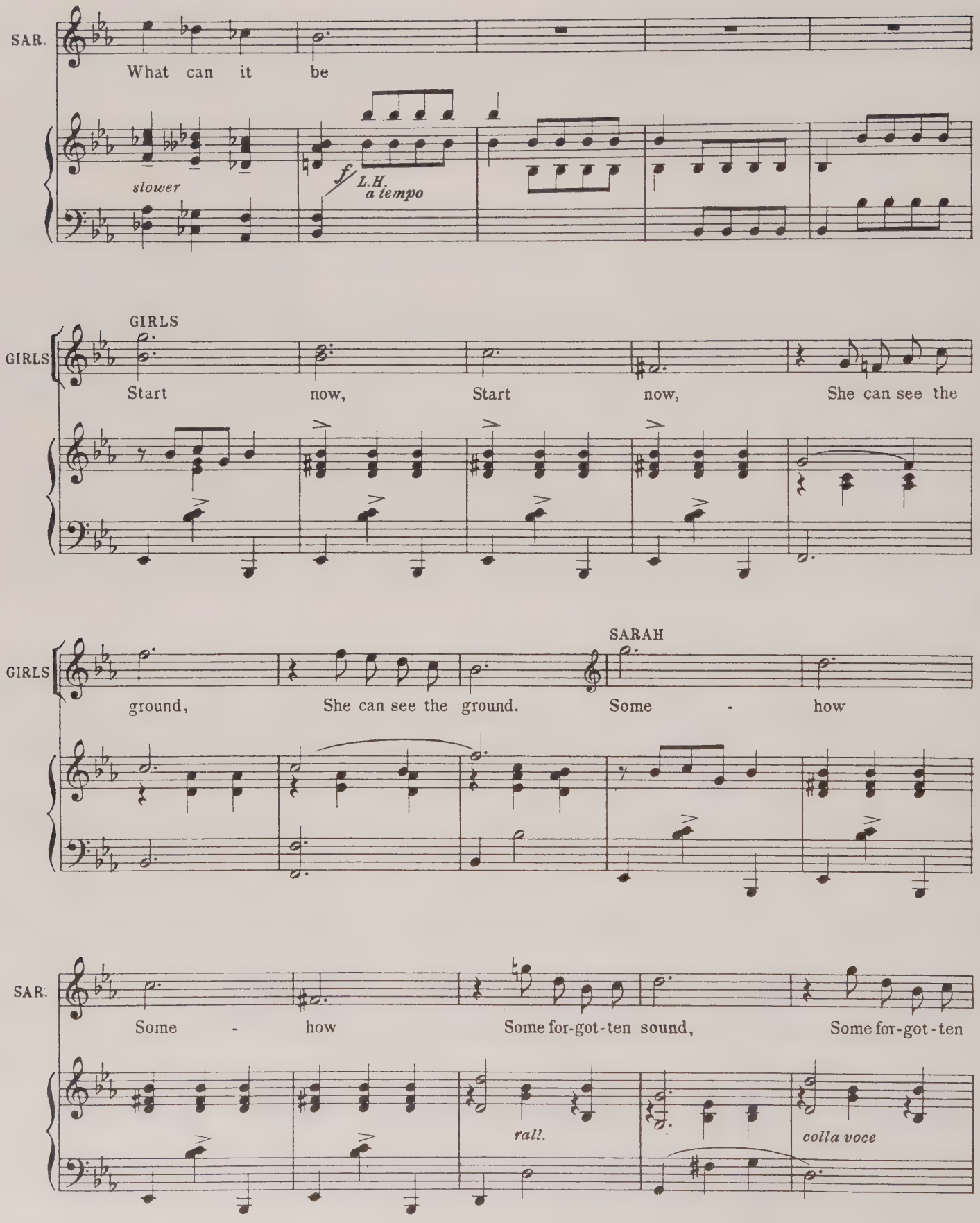

VIC.
Par - ty.
On - ly three of them left now
rall.
GLO.
Par - ty.
On - ly three of them left now.
HAR
Par - ty.
On - ly three of them left now
EFF.
Par - ty.
On - ly three of them left now
rall.
SARAH
VIC.
we're ex-cit-ed to see Who is going to be Blind Man Who it's go-ing to be, I
GLO.
we're ex-cit-ed to see Who is going to be Blind Man Who it's go-ing to be
HAR
we're ex-cit-ed to see Who is going to be Blind Man Who it's go-ing to be
EFF.

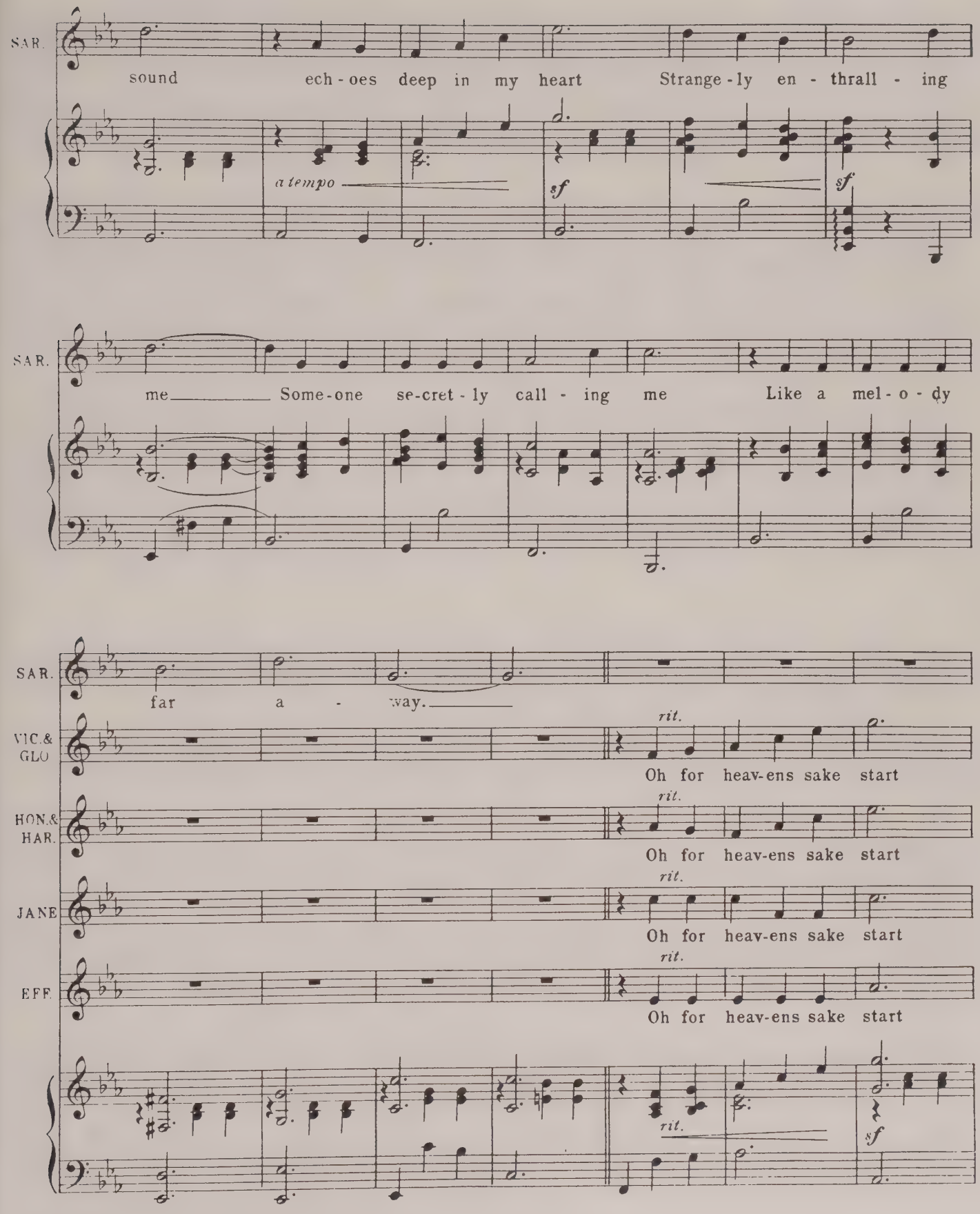

SAR.
have a strange pre-sen - ti - ment it's me
JANE
a tempo
Ee - ni mee - ni mi - ni mo
mf
rit.
a tempo
SAR.
Ee - ni mee - ni mi - ni mo Out goes me. I'm
JANE
Out goes she.
rall.
SAR.
he It's me It's me, I'm he.
JANE
Broad
rit.

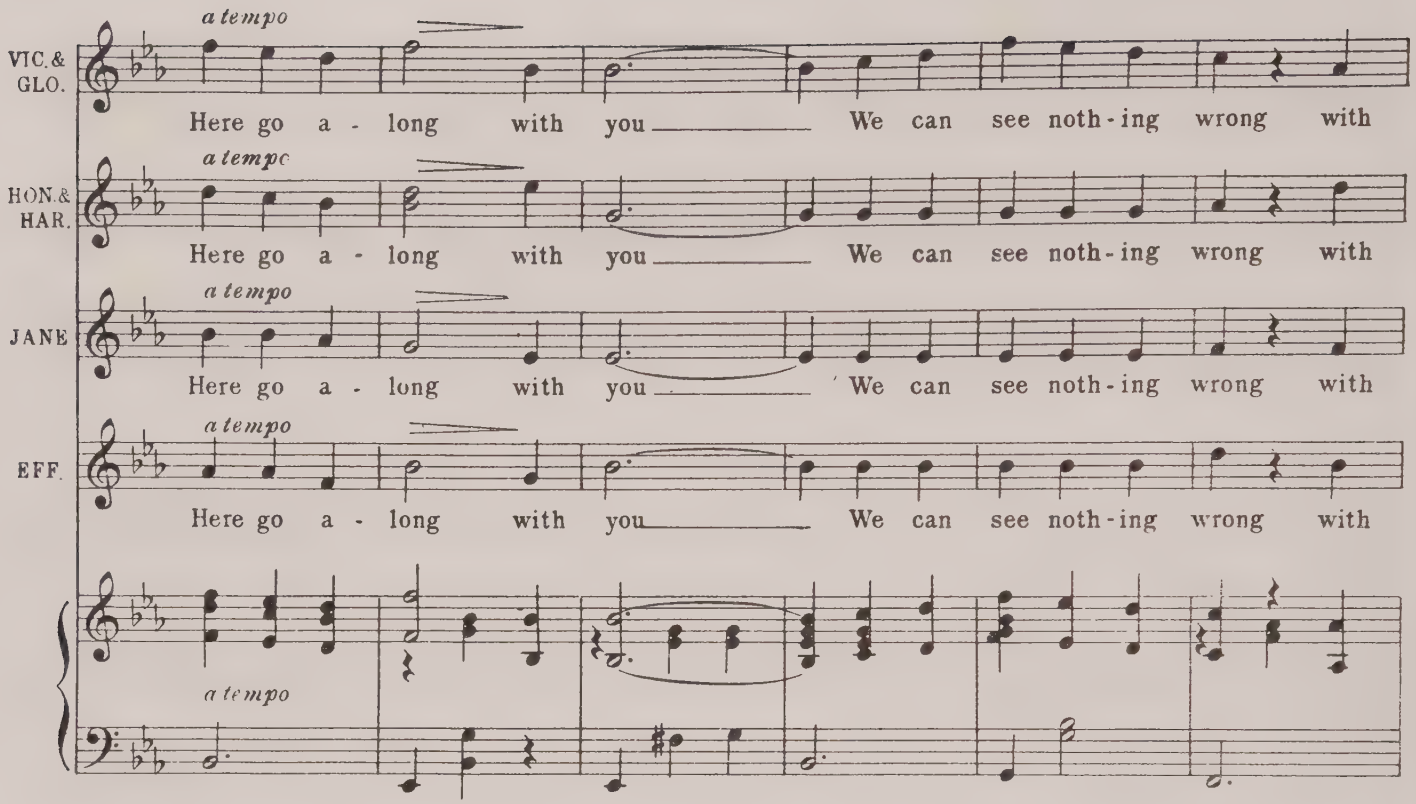

Bright Tempo di Valse
SARAH
SAR.
Not too tight
VICTORIA & GLORIA
VIC. & GLO.
Just get a hand - ker - chief, and bind it a - round her eyes.
HONOR & HARRIET
HON. & HAR.
Just get a hand - ker - chief, and bind it a - round her eyes.
JANE
JANE
Just get a hand - ker - chief, and bind it a - round her eyes.
EFFIE
EFF.
Just get a hand - ker - chief, and bind it a - round her eyes.
mf
SAR.
Not too tight
VICTORIA & GLORIA
VIC. & GLO.
She must-n't see a thing no mat - ter how much she tries
HON. & HAR.
She must-n't see a thing no mat - ter how much she tries
JANE
She must-n't see a thing no mat - ter how much she tries
EFF.
She must-n't see a thing no mat - ter how much she tries

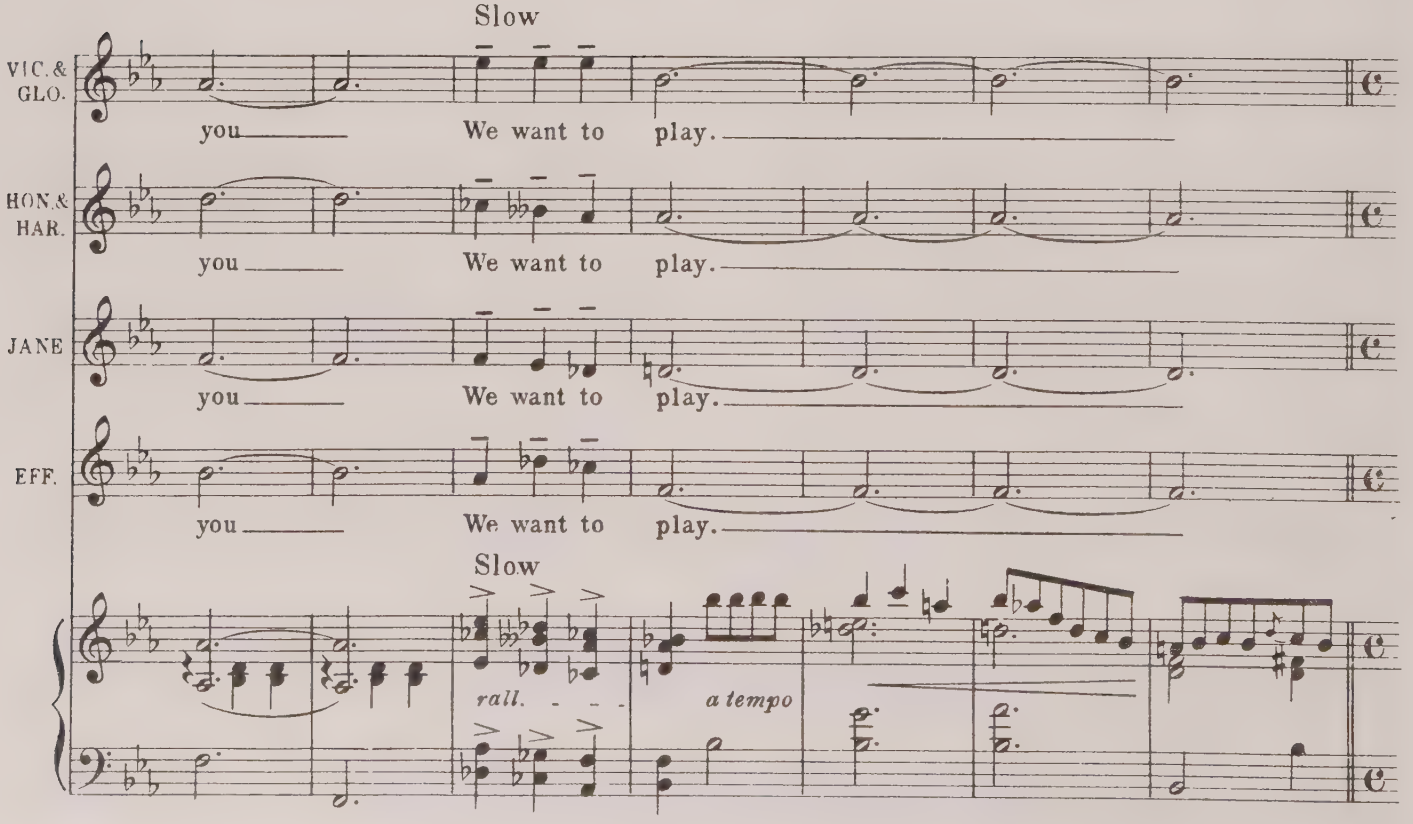

SAR.
That's all right That's all right
VIC. & GLO
She will cheat if she can
HON. & HAR.
She will cheat if she can
JANE
She will cheat if she can
EFF.
She will cheat if she can
rit.
VIC. & GLO.
That cor - ner's raised a bit Turn her round till she's dazed a
HON. & HAR.
That cor - ner's raised a bit Turn her round till she's dazed a
JANE
That cor - ner's raised a bit Turn her round till she's dazed a
EFF.
That cor - ner's raised a bit Turn her round till she's dazed a
a tempo
sfz
sf

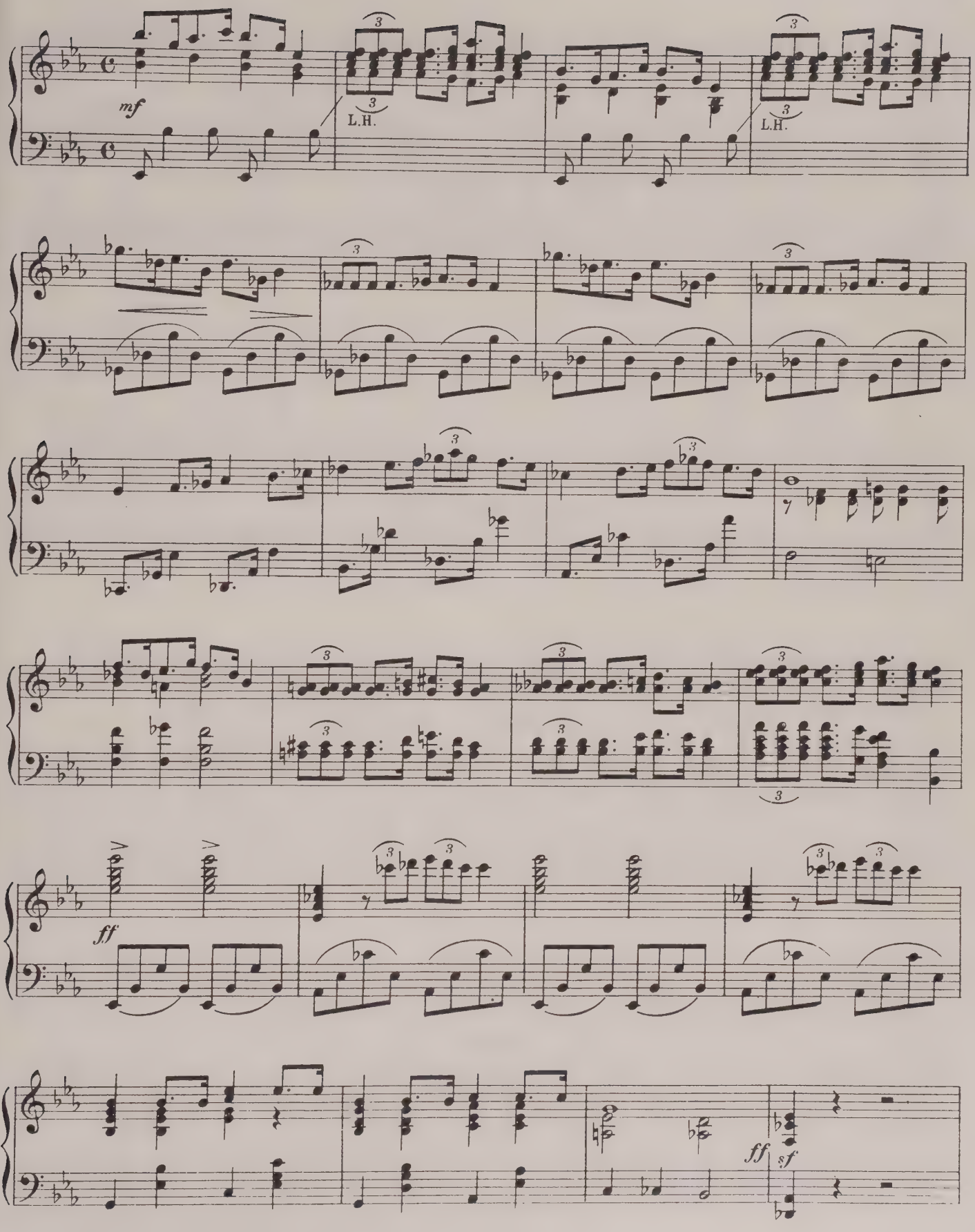

IC.& IRLS
bit Are you rea - dy now one, two, three.
ION.& HAR.
bit Are you rea - dy now one, two, three.
ANE
bit Are you rea - dy now one, two, three.
EFF.
bit Are you rea - dy now one, two, three.
rall.
meno mosso
SARAH
SAR.
Since the par - ty be - gan Some-thing's been taunt - ing
a tempo
SAR.
me Some pre - sen - ti - ment's haunt - ing me

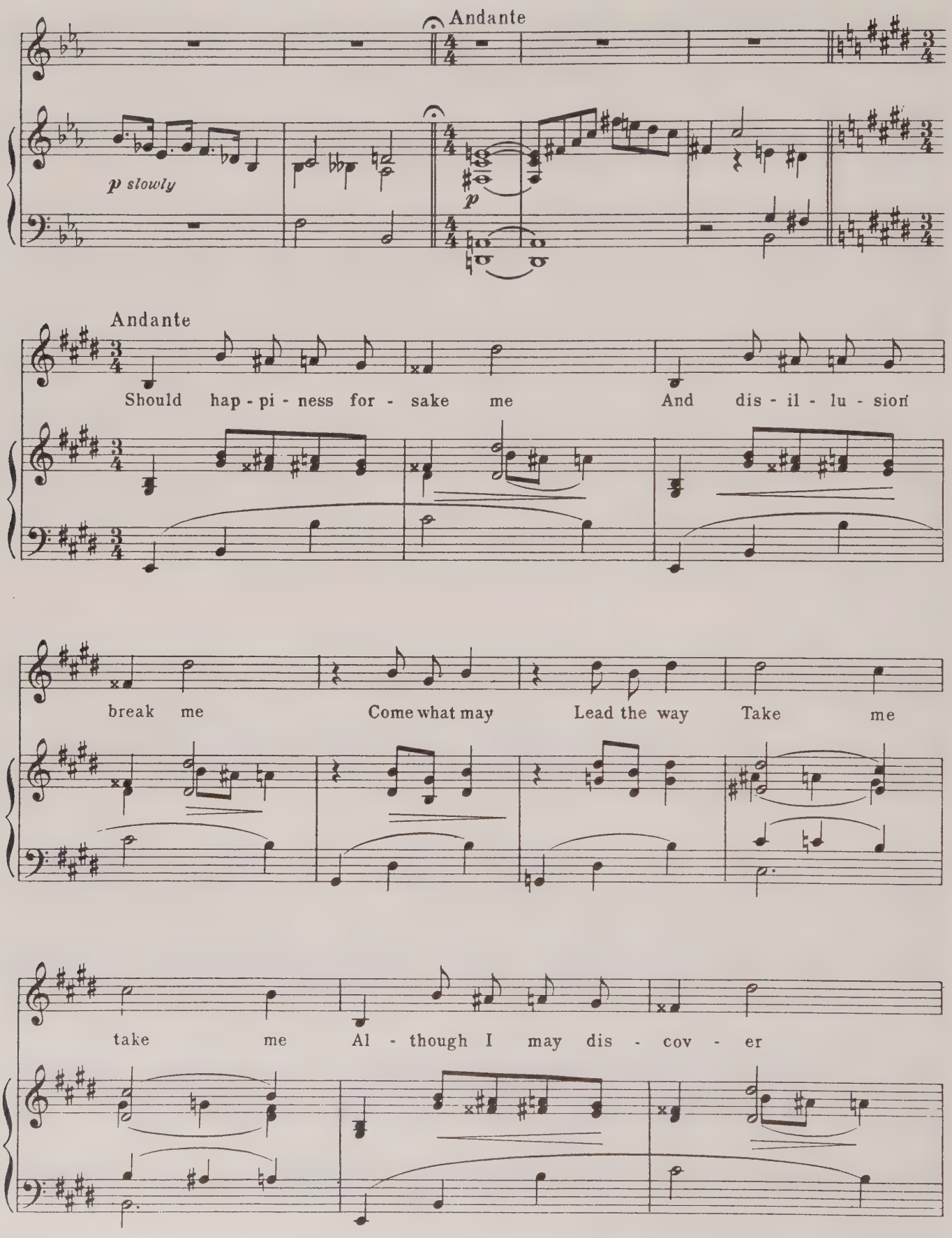

SAR.
What can it be
slower
f L.H.
a tempo
GIRLS
GIRLS
Start now, Start now, She can see the
GIRLS
SARAH
ground, She can see the ground. Some - how
SAR.
Some - how Some for-got-ten sound, Some for-got-ten
rall.
colla voce

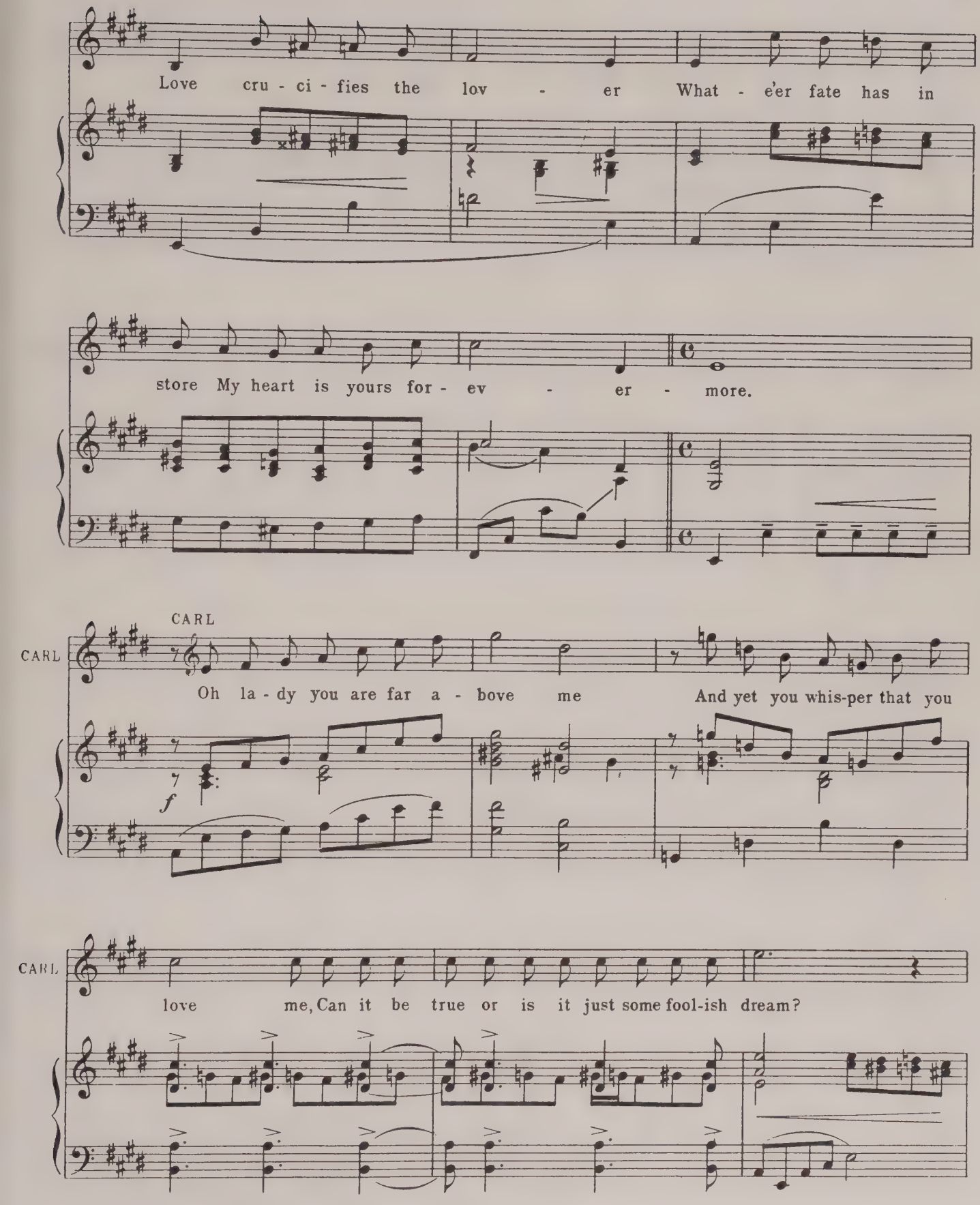

SAR.
sound ech - oes deep in my heart Strange - ly en - thrall - ing
a tempo
sf
sf
SAR.
me Some - one se-cret - ly call - ing me Like a mel - o - dy
SAR.
far a - way.
VIC.& GLO
rit.
Oh for heav-ens sake start
HON.& HAR.
rit.
Oh for heav-ens sake start
JANE
rit.
Oh for heav-ens sake start
EFF.
rit.
Oh for heav-ens sake start
rit.
sf

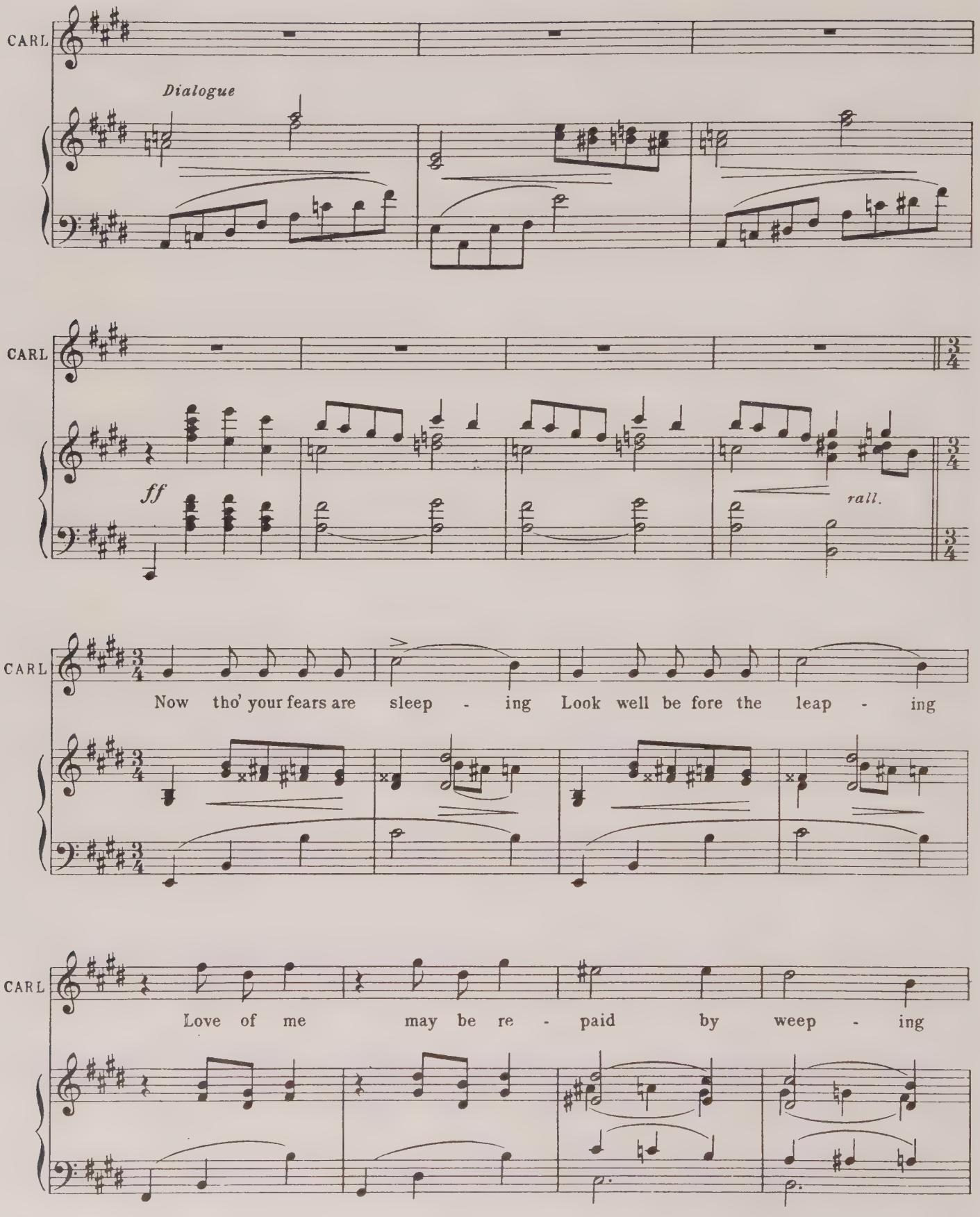

a tempo
VIC. & GLO.
Here go a - long with you We can see noth - ing wrong with
a tempo
HON. & HAR.
Here go a - long with you We can see noth - ing wrong with
a tempo
JANE
Here go a - long with you We can see noth - ing wrong with
a tempo
EFF.
Here go a - long with you We can see noth - ing wrong with
a tempo

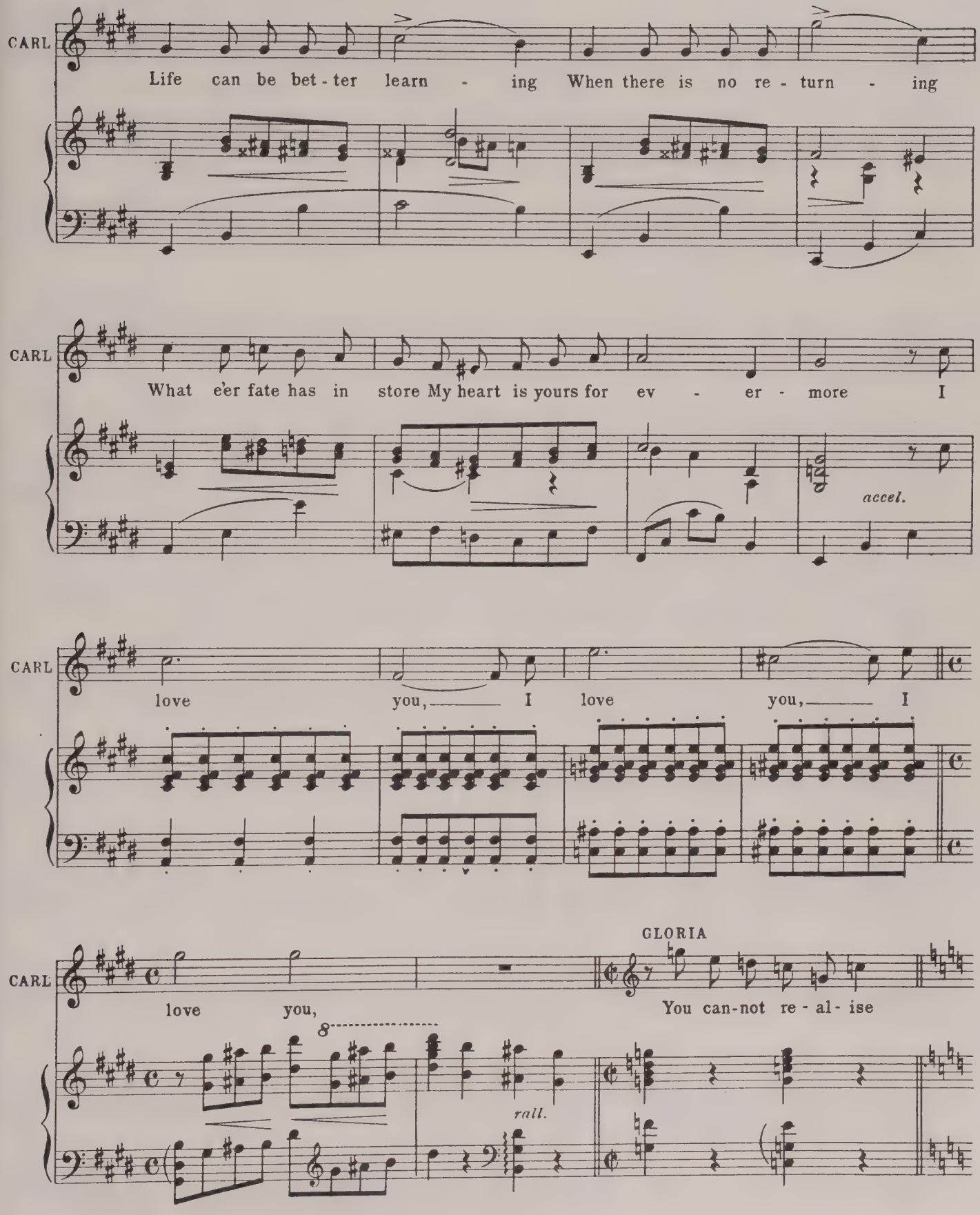

Slow
VIC. & GLO.
you We want to play.
HON. & HAR.
you We want to play.
JANE
you We want to play.
EFF.
you We want to play.
Slow
rall.
a tempo

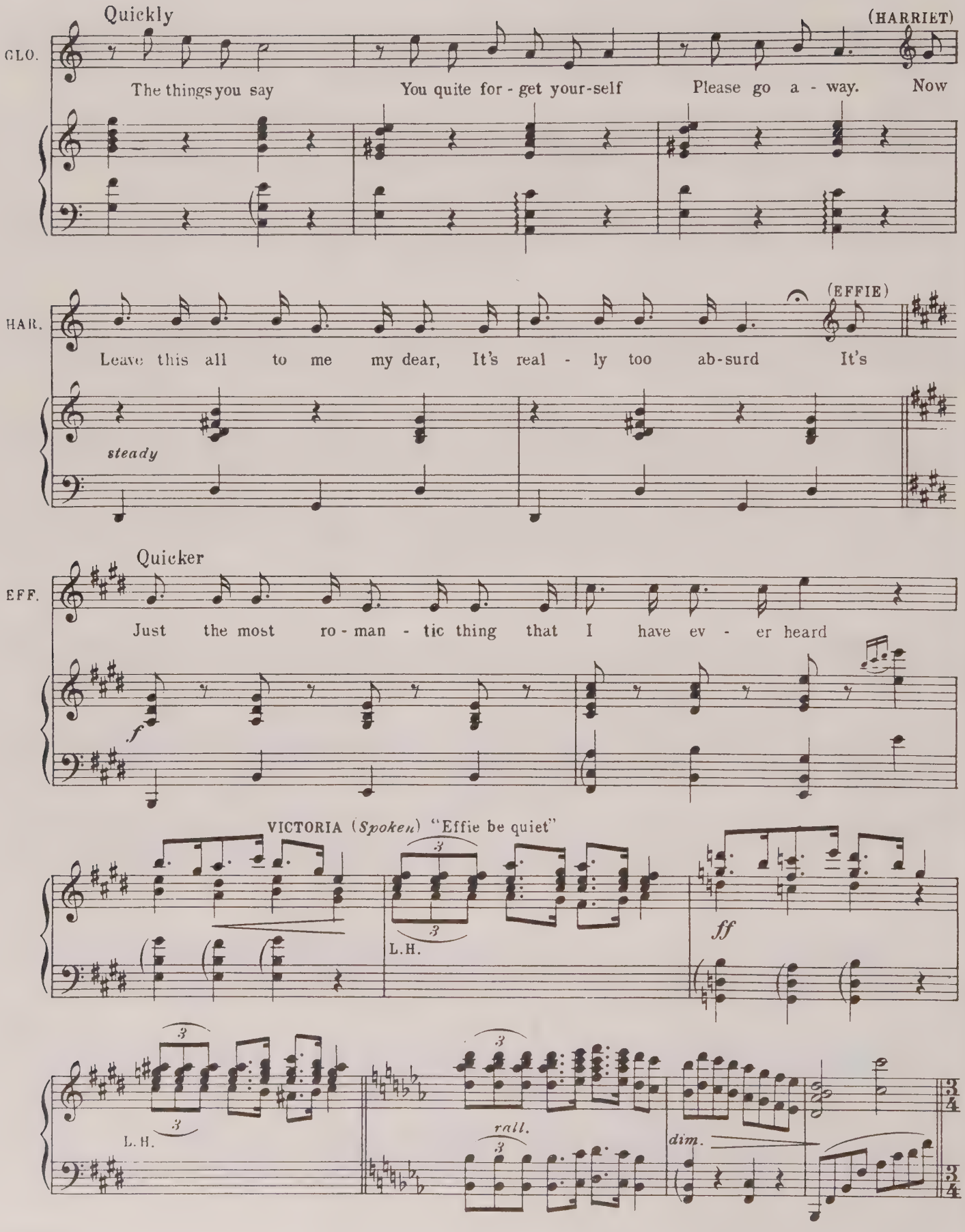

mf
L.H.
L.H.
ff
ff
sf

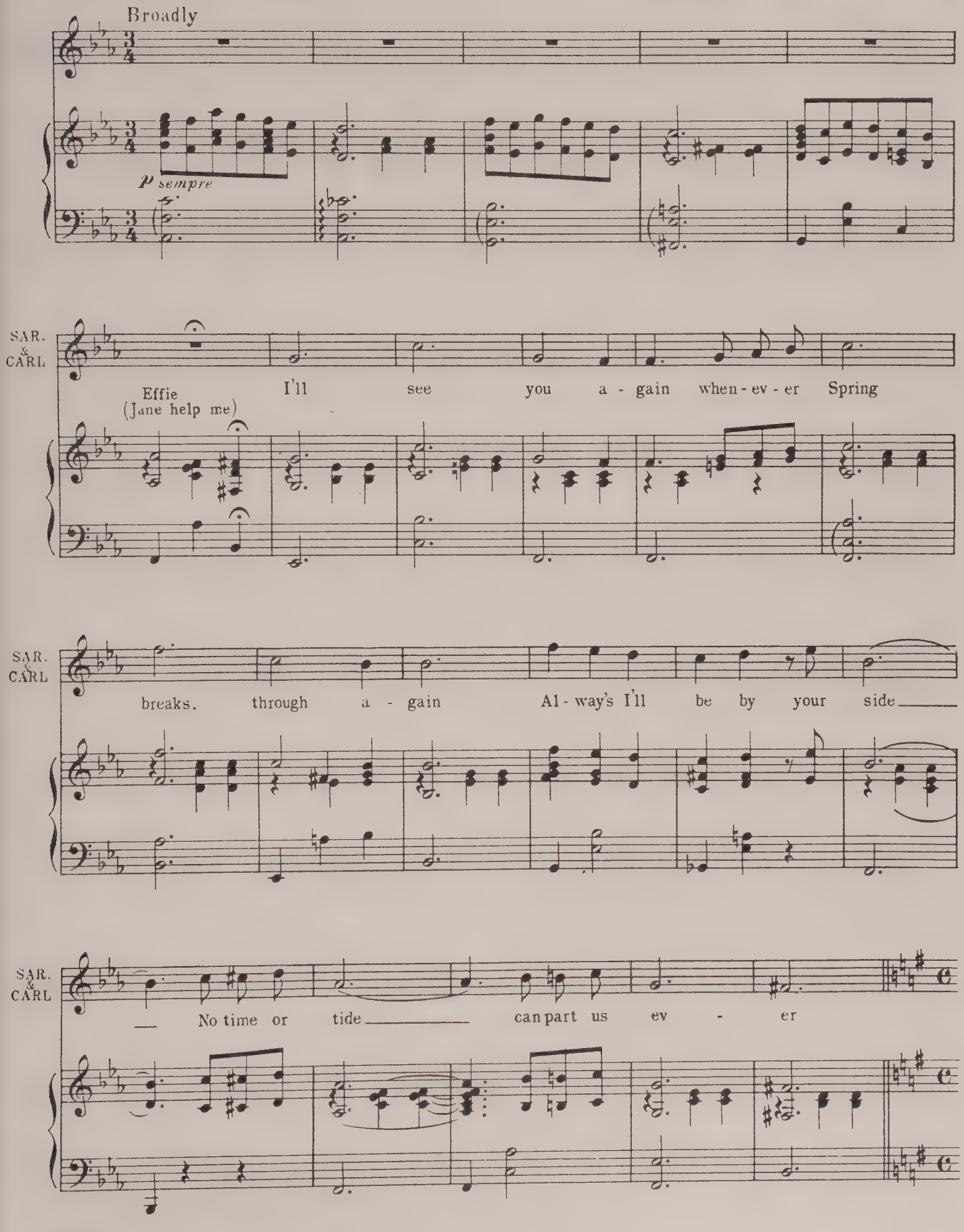

Andante
p slowly
p
Andante
Should hap - pi - ness for - sake me
And dis - il - lu - sion
break me
Come what may
Lead the way
Take me
take me
Al - though I may dis - cov - er


Love cru - ci - fies the lov - er What - e'er fate has in
store My heart is yours for - ev - er - more.
CARL
CARL
Oh la - dy you are far a - bove me And yet you whis-per that you
f
CARL
love me, Can it be true or is it just some fool-ish dream?

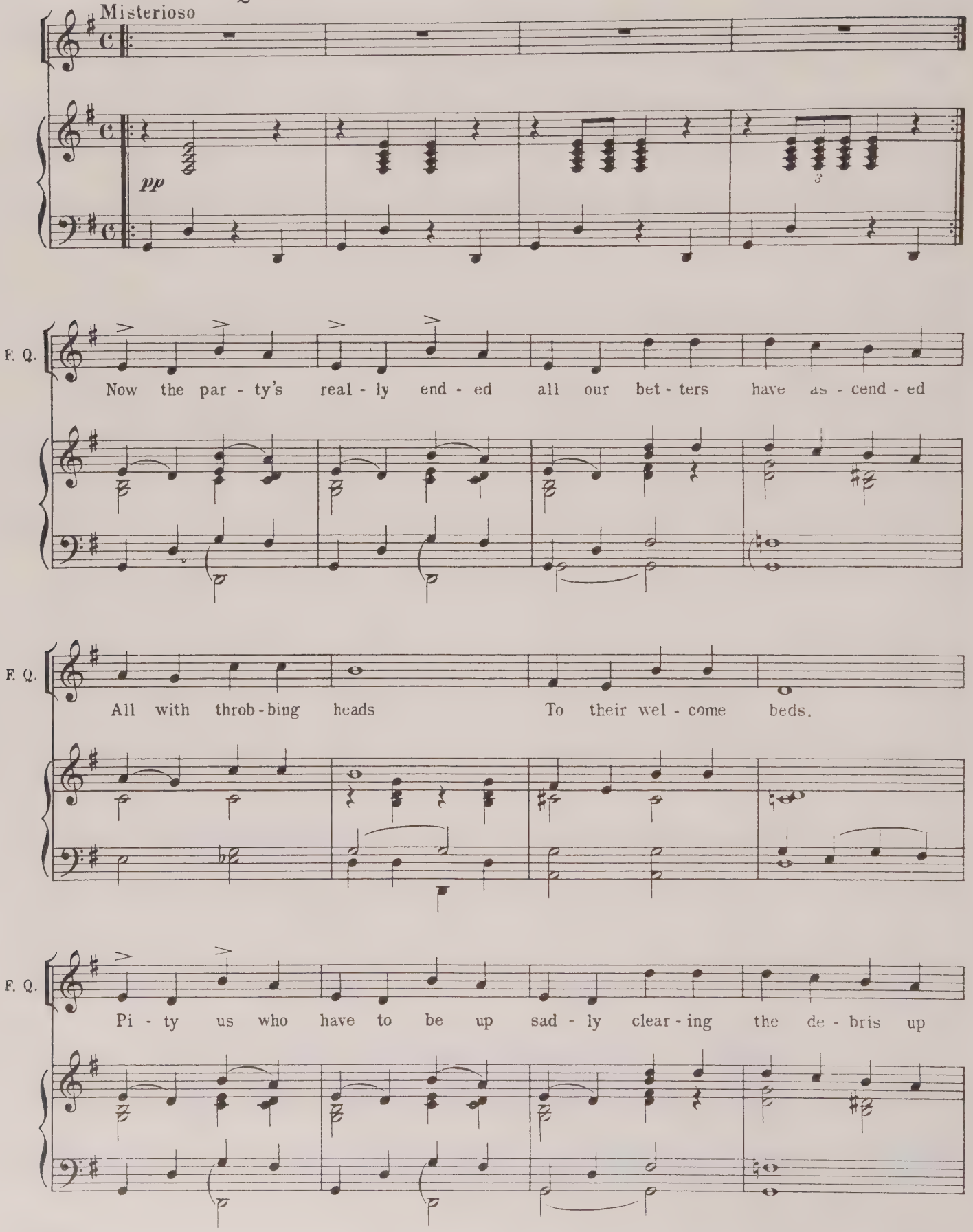

CARL
Dialogue
CARL
ff
rall.
CARL
Now tho' your fears are sleep - ing Look well be fore the leap - ing
CARL
Love of me may be re - paid by weep - ing

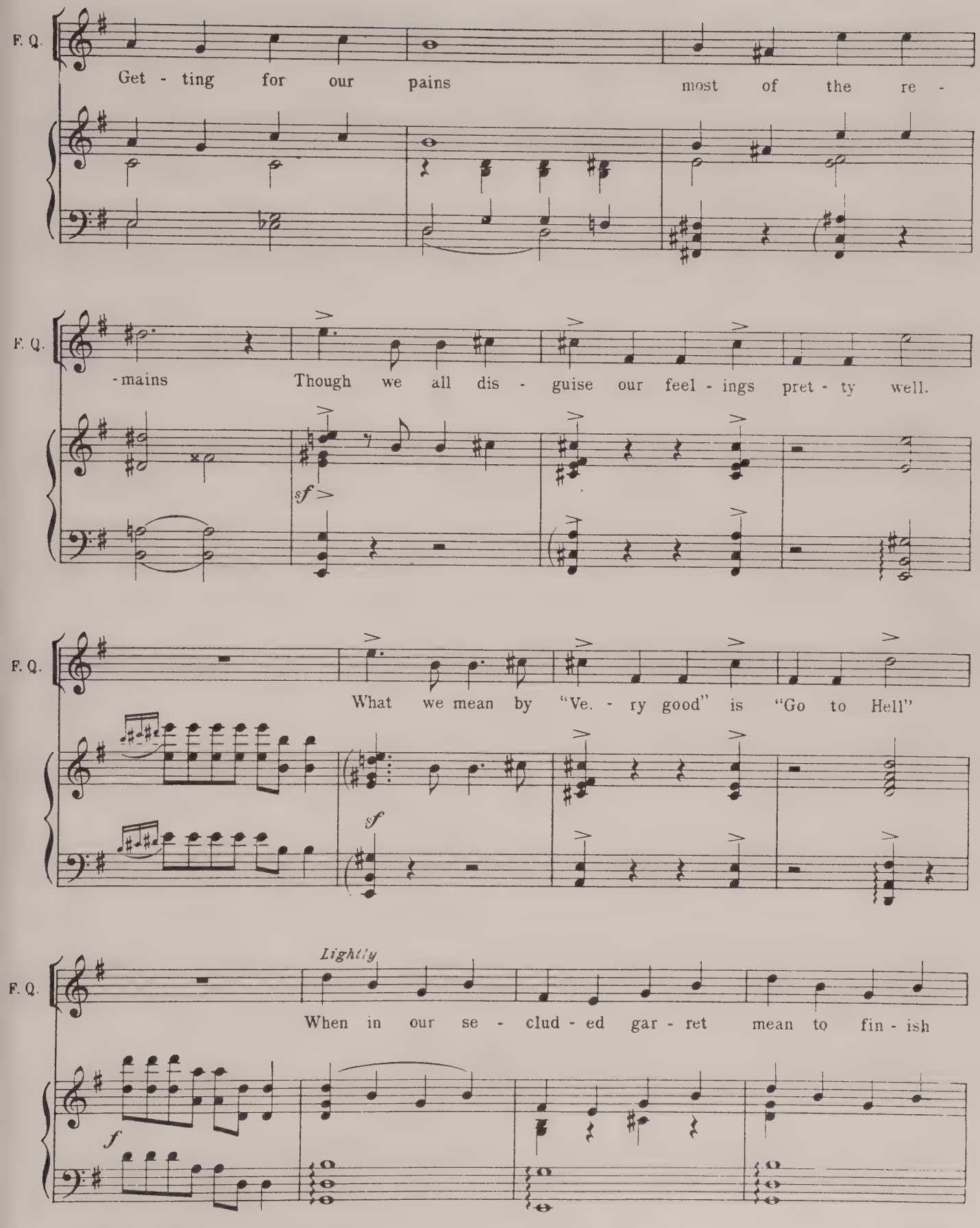

CARL
Life can be bet - ter learn - ing When there is no re - turn - ing
CARL
What e'er fate has in store My heart is yours for ev - er - more I
accel.
CARL
love you, I love you, I
GLORIA
CARL
love you,
You can-not re - al - ise
8
rall.

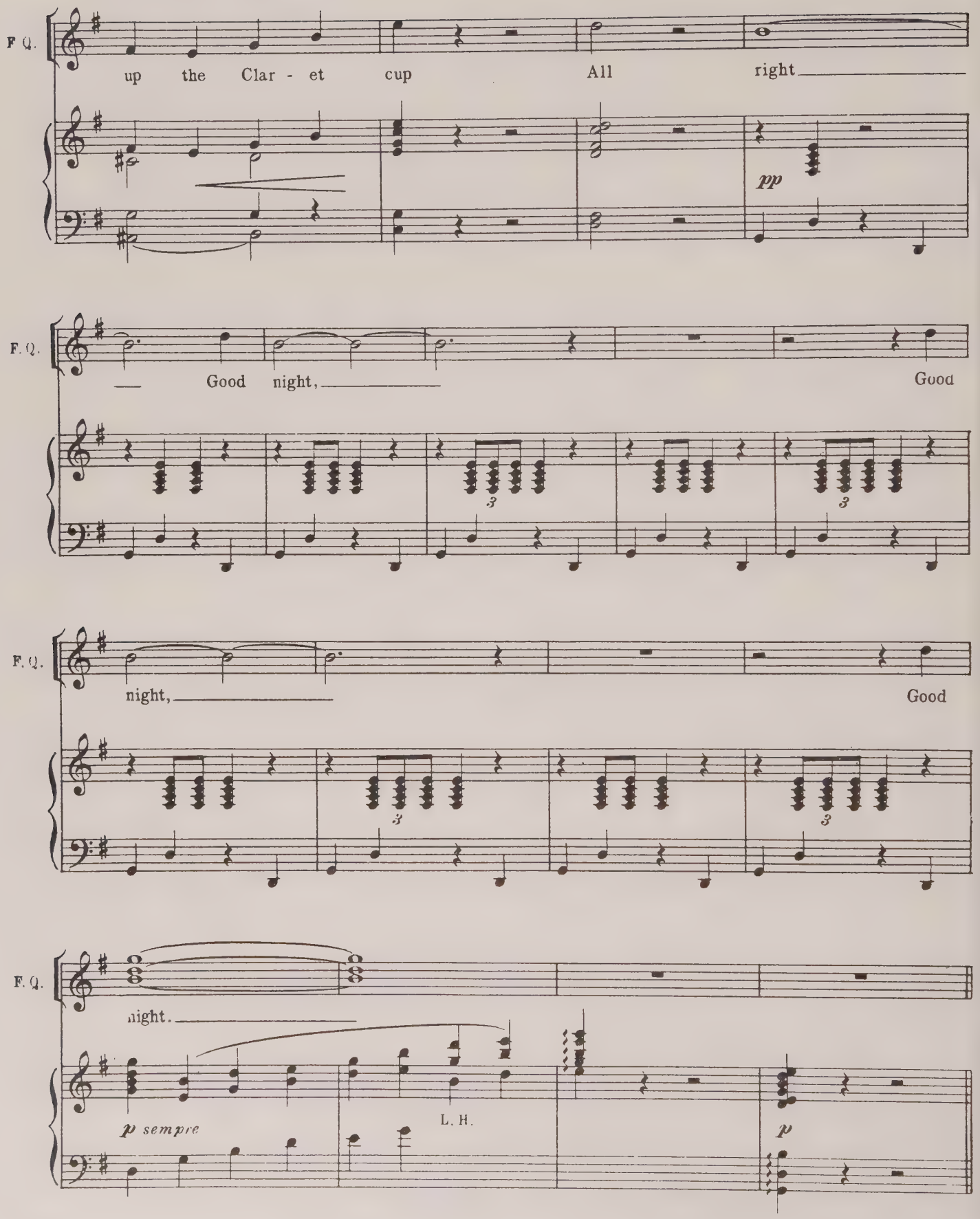

Quickly
(HARRIET)
GLO.
The things you say
You quite for - get your-self
Please go a - way.
Now
HAR.
(EFFIE)
Leave this all to me my dear, It's real - ly too ab-surd It's
steady
Quicker
EFF.
Just the most ro - man - tic thing that I have ev - er heard
f
VICTORIA (Spoken) "Effie be quiet"
3
L.H.
ff
rall.
dim.

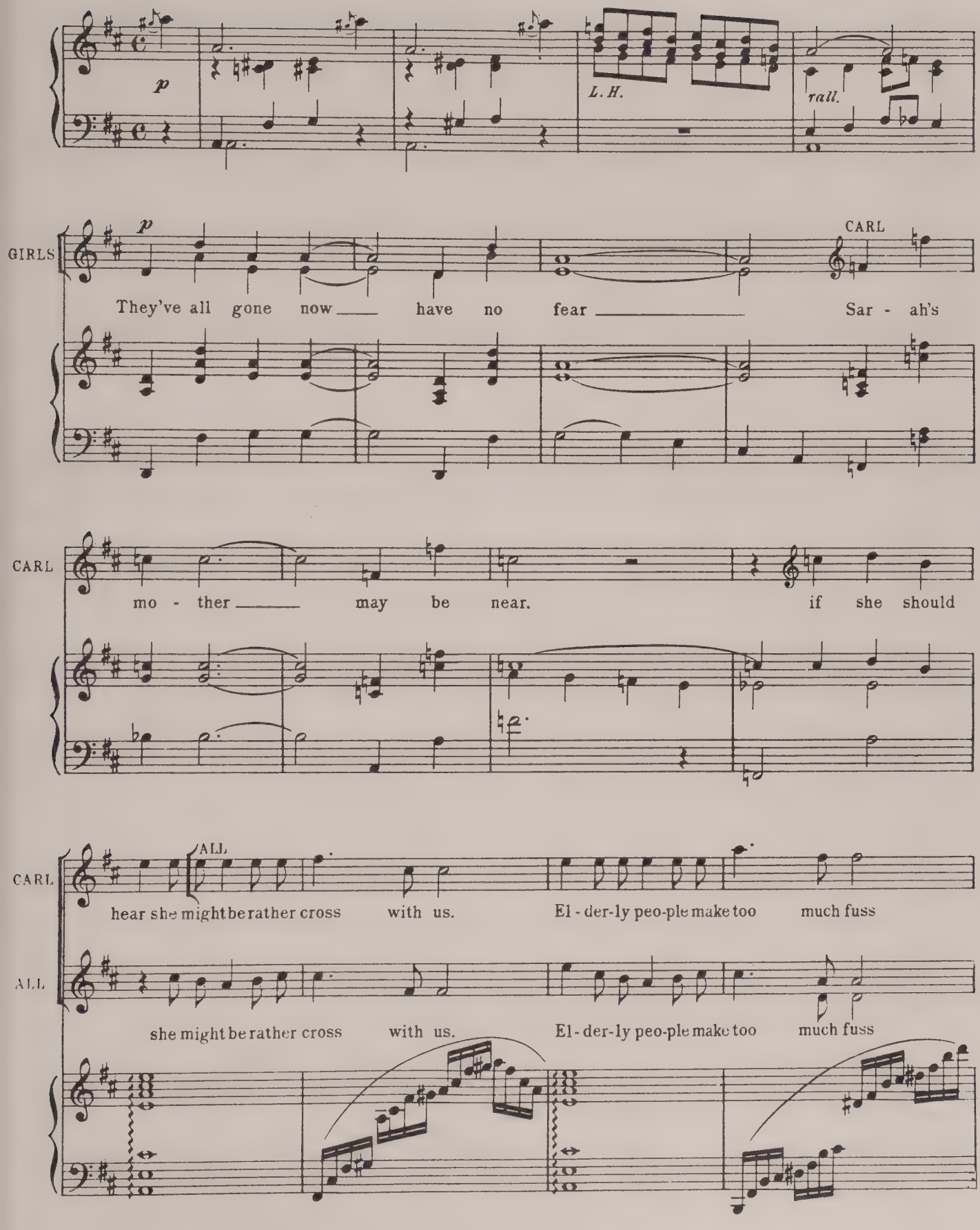

Broadly
p sempre
SAR. & CARL
Effie (Jane help me)
I'll see you a - gain when - ev - er Spring
SAR. & CARL
breaks. through a - gain Al - way's I'll be by your side
SAR. & CARL
No time or tide can part us ev - er

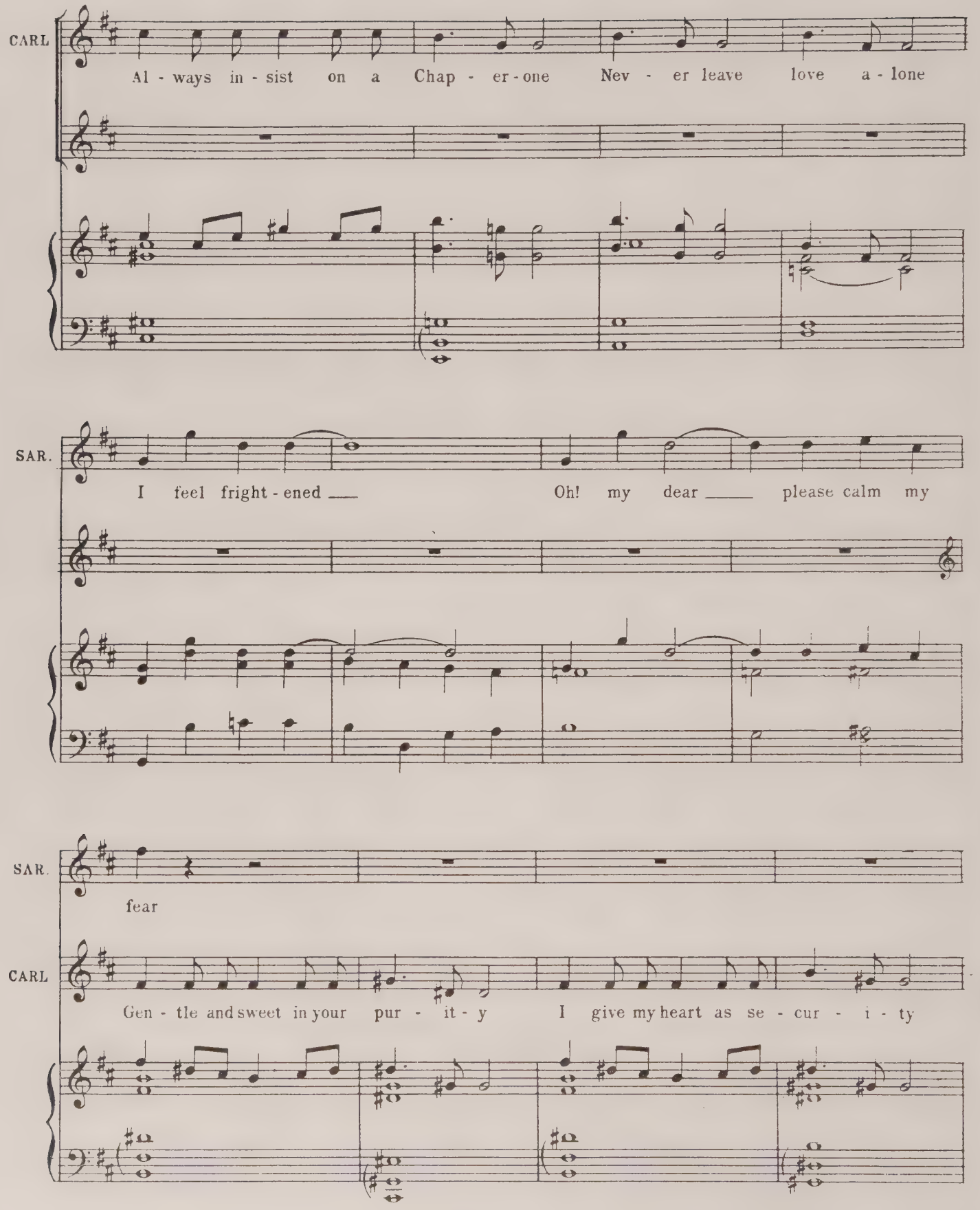
## FOOTMEN QUARTET

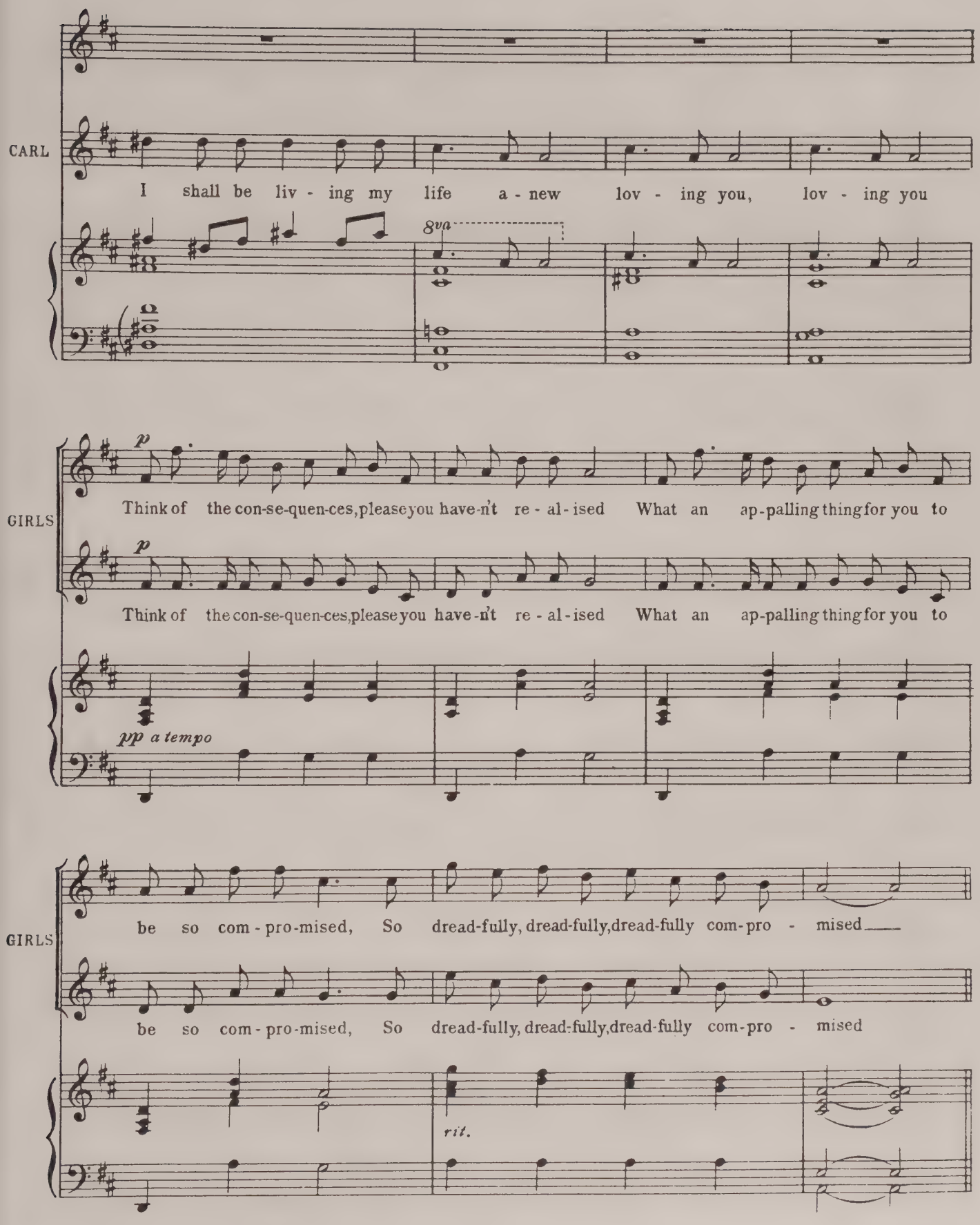


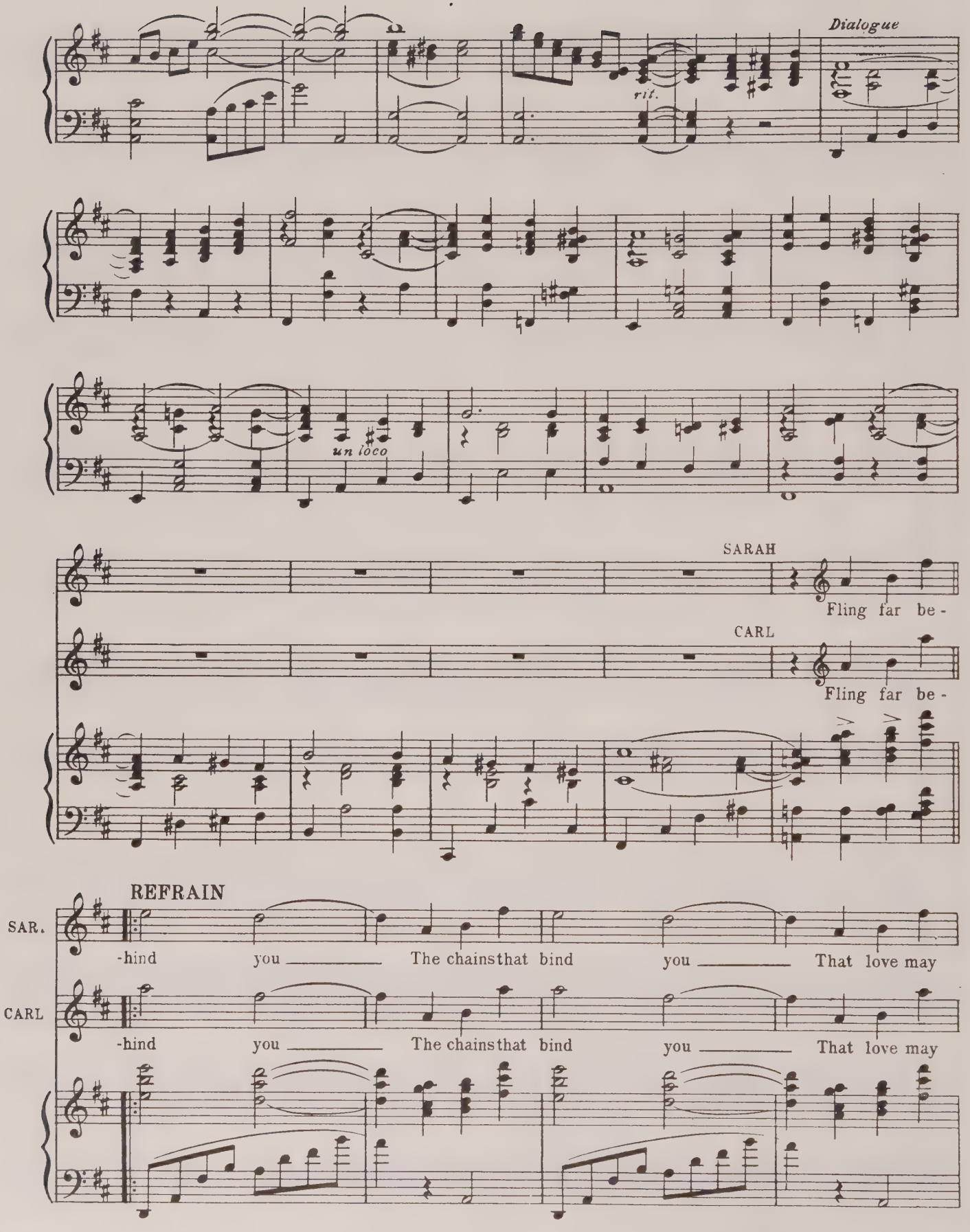

F. Q.
Get - ting for our pains most of the re -
F. Q.
-mains Though we all dis - guise our feel - ings pret - ty well.
sf
F. Q.
What we mean by "Ve. - ry good" is "Go to Hell"
sf
F. Q.
Lightly
When in our se - clud - ed gar - ret mean to fin - ish
f

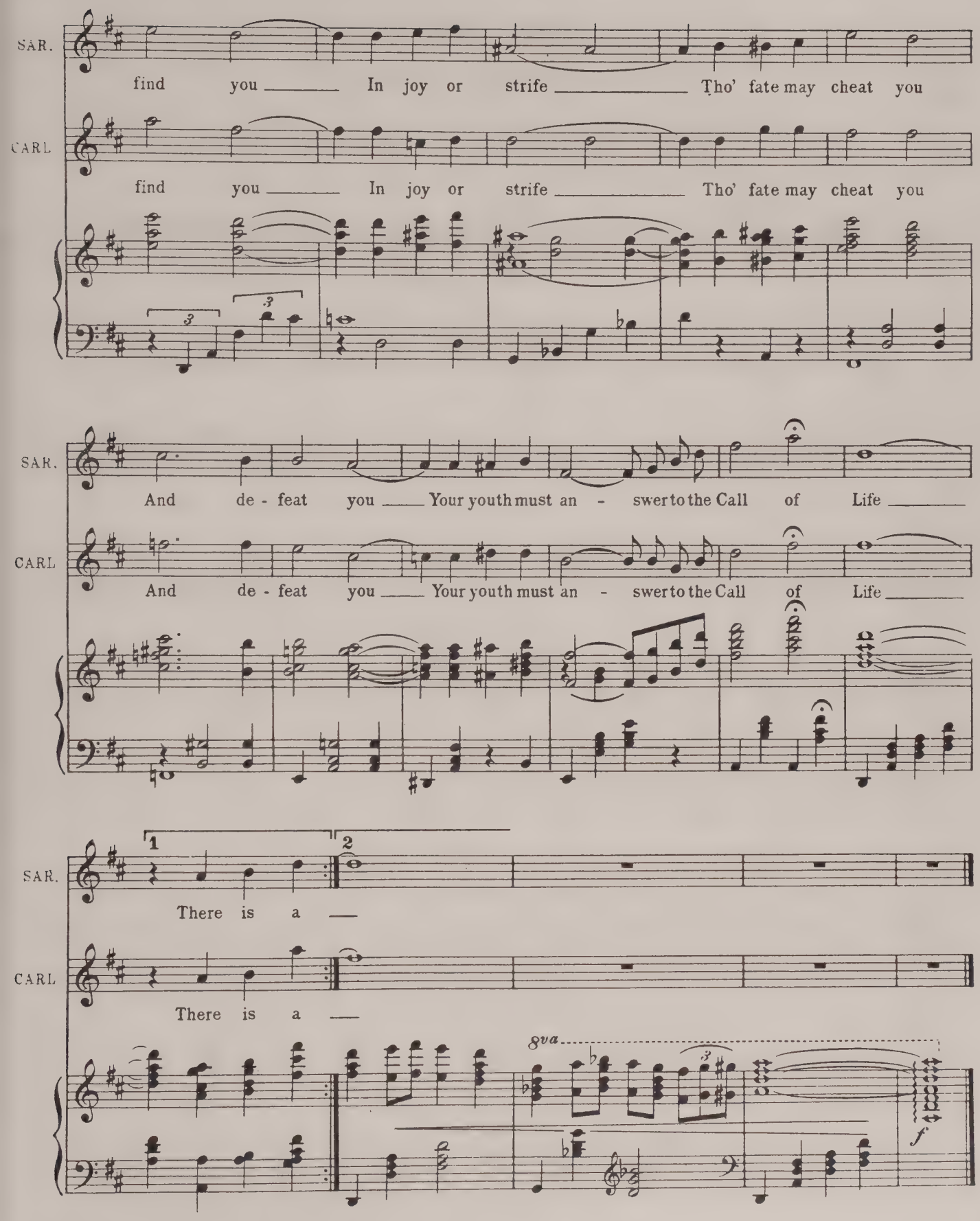

F. Q.
up the Clar - et cup All right
pp
F. Q.
Good night,
Good
F. Q.
night,
Good
F. Q.
night.
p sempre
L. H.
p


p
L. H.
rall.
GIRLS
p
They've all gone now have no fear
CARL
Sar - ah's
CARL
mo - ther may be near.
if she should
CARL
ALL
hear she might be rather cross with us.
El - der-ly peo-ple make too much fuss
ALL
she might be rather cross with us.
El - der-ly peo-ple make too much fuss


CARL
Al - ways in - sist on a Chap - er - one Nev - er leave love a - lone
SAR.
I feel fright - ened Oh! my dear please calm my
SAR.
fear
CARL
Gen - tle and sweet in your pur - it - y I give my heart as se - cur - i - ty

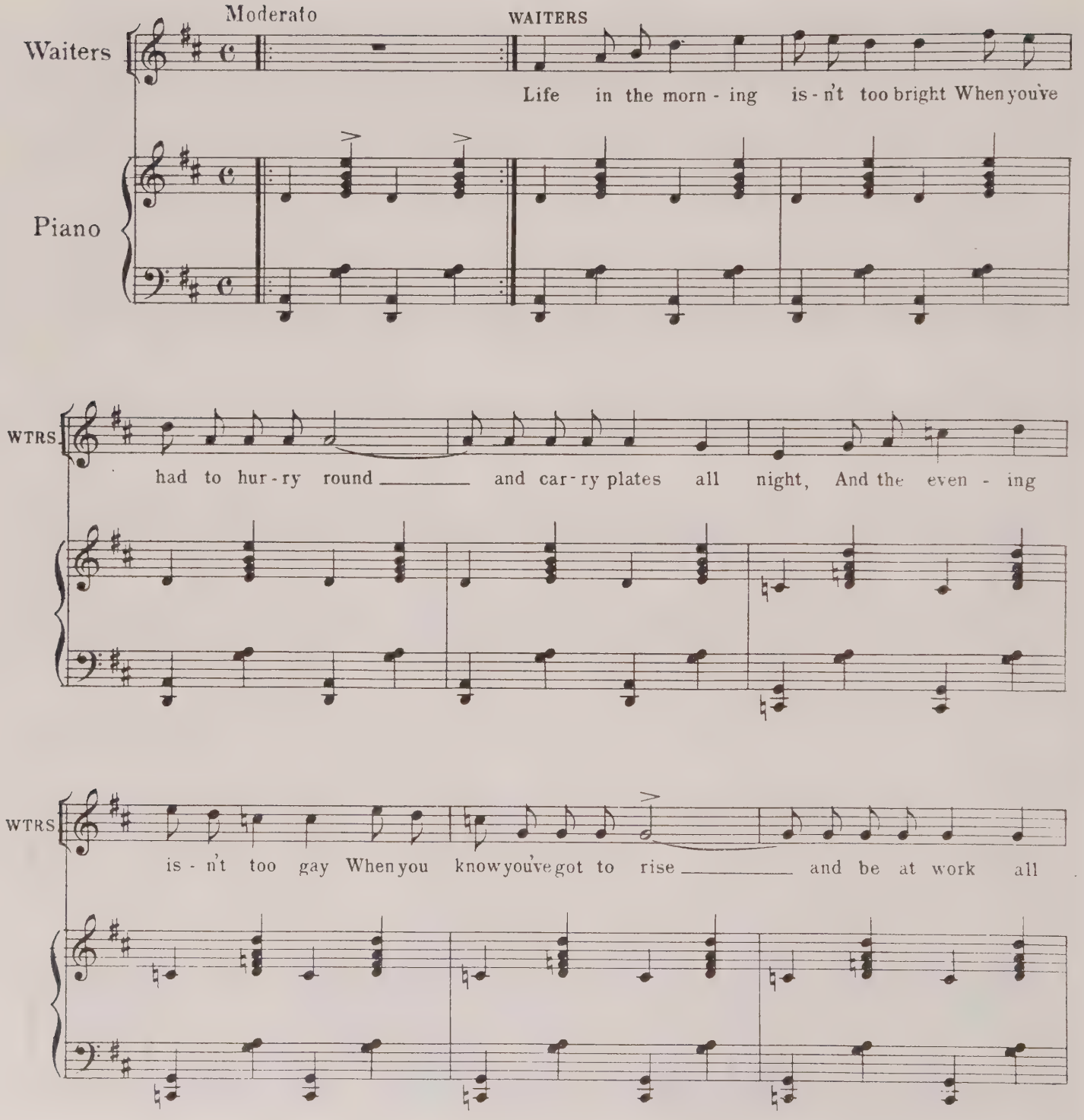

CARL
I shall be liv - ing my life a - new lov - ing you, lov - ing you
8va
GIRLS
p
Think of the con-se-quen-ces, please you have-n't re - al - ised What an ap-palling thing for you to
p
Think of the con-se-quen-ces, please you have-n't re - al - ised What an ap-palling thing for you to
pp a tempo
GIRLS
be so com - pro-mised, So dread-fully, dread-fully, dread-fully com-pro - mised
be so com - pro-mised, So dread-fully, dread-fully, dread-fully com-pro - mised
rit.

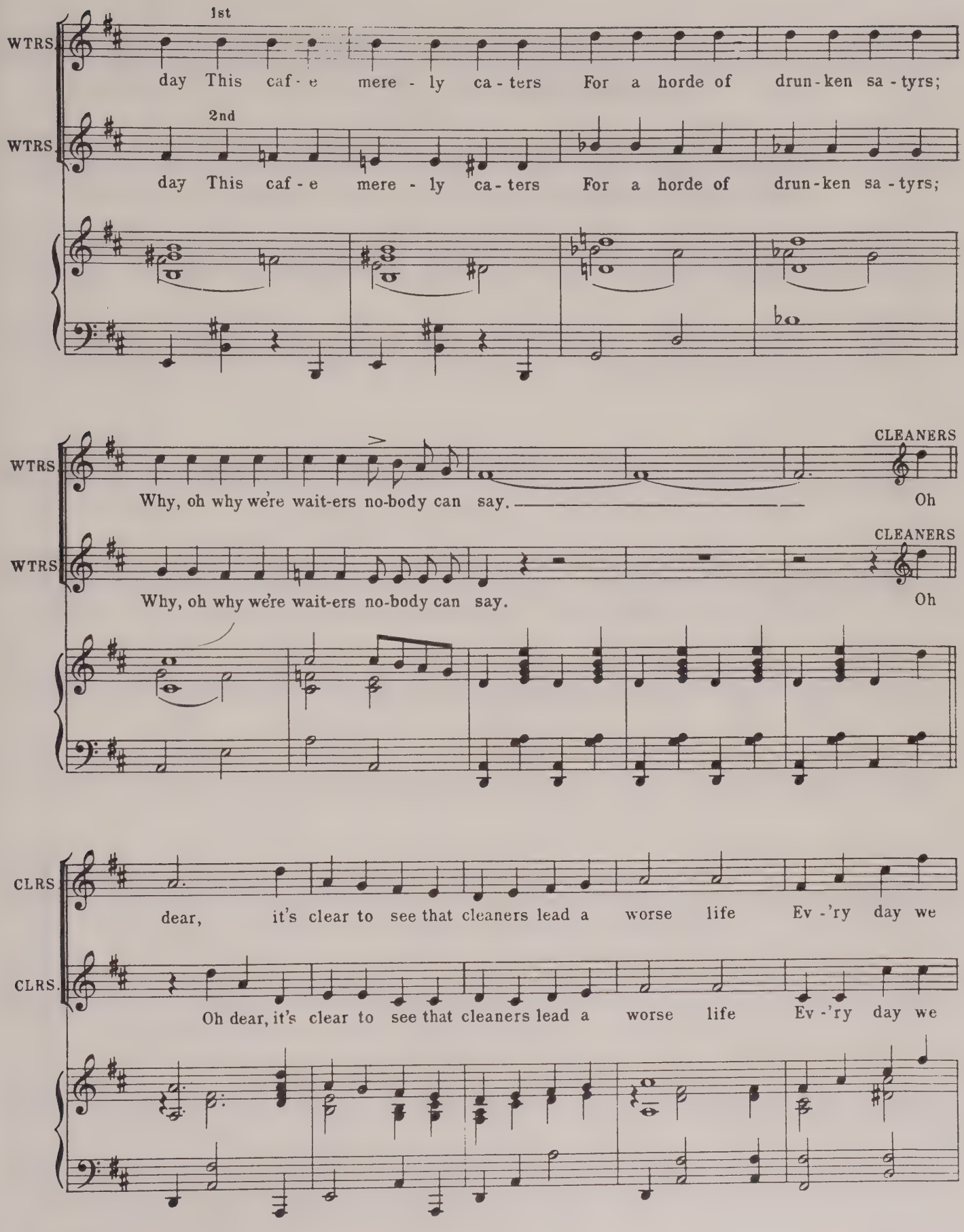

Dialogue
rit.
un loco
SARAH
Fling far be-
CARL
Fling far be-
REFRAIN
SAR.
-hind you The chains that bind you That love may
CARL
-hind you The chains that bind you That love may

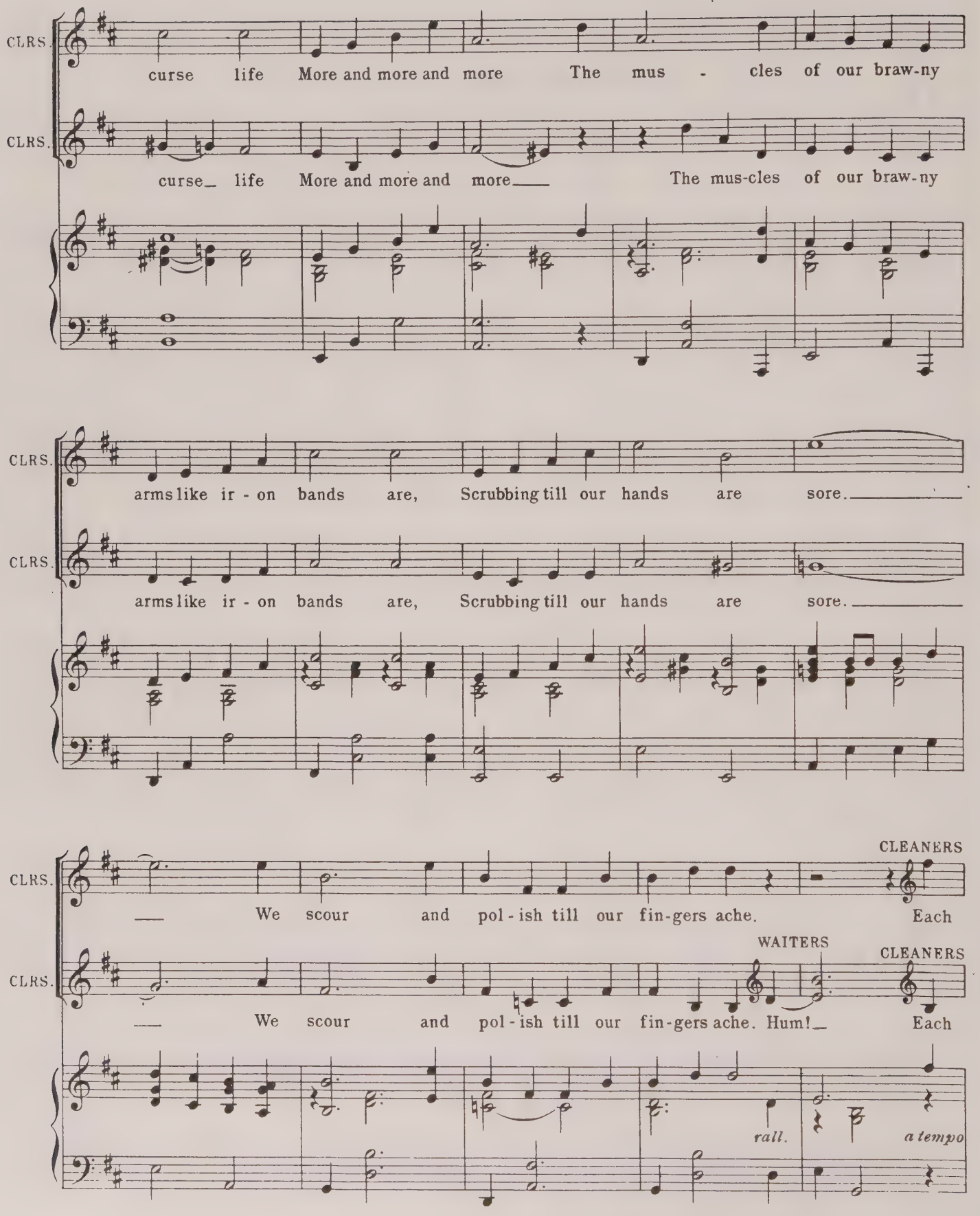

SAR.
find you In joy or strife Tho' fate may cheat you
CARL
find you In joy or strife Tho' fate may cheat you
SAR.
And de - feat you Your youth must an - swer to the Call of Life
CARL
And de - feat you Your youth must an - swer to the Call of Life
1
2
SAR.
There is a
CARL
There is a
8va
f

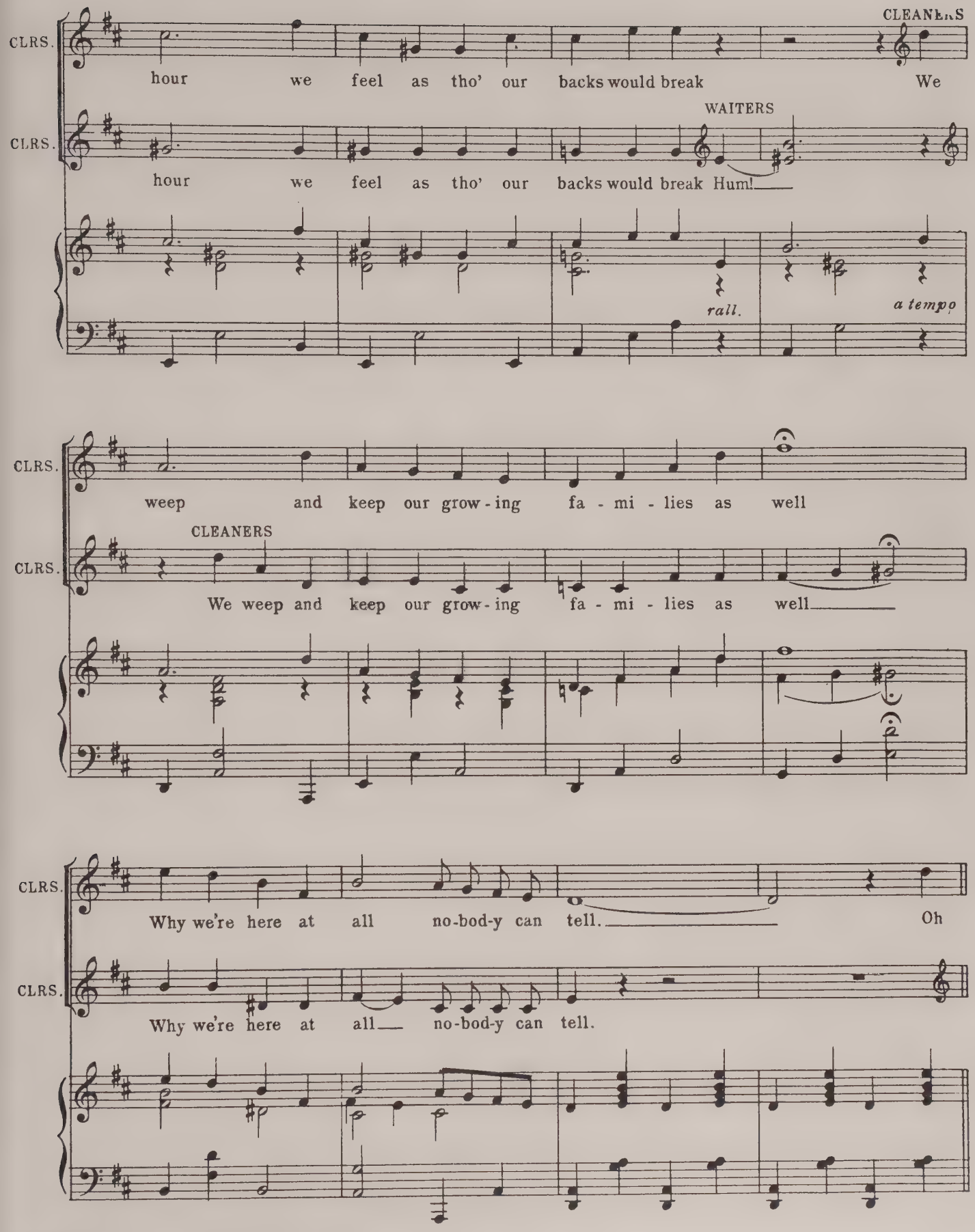
# Act II

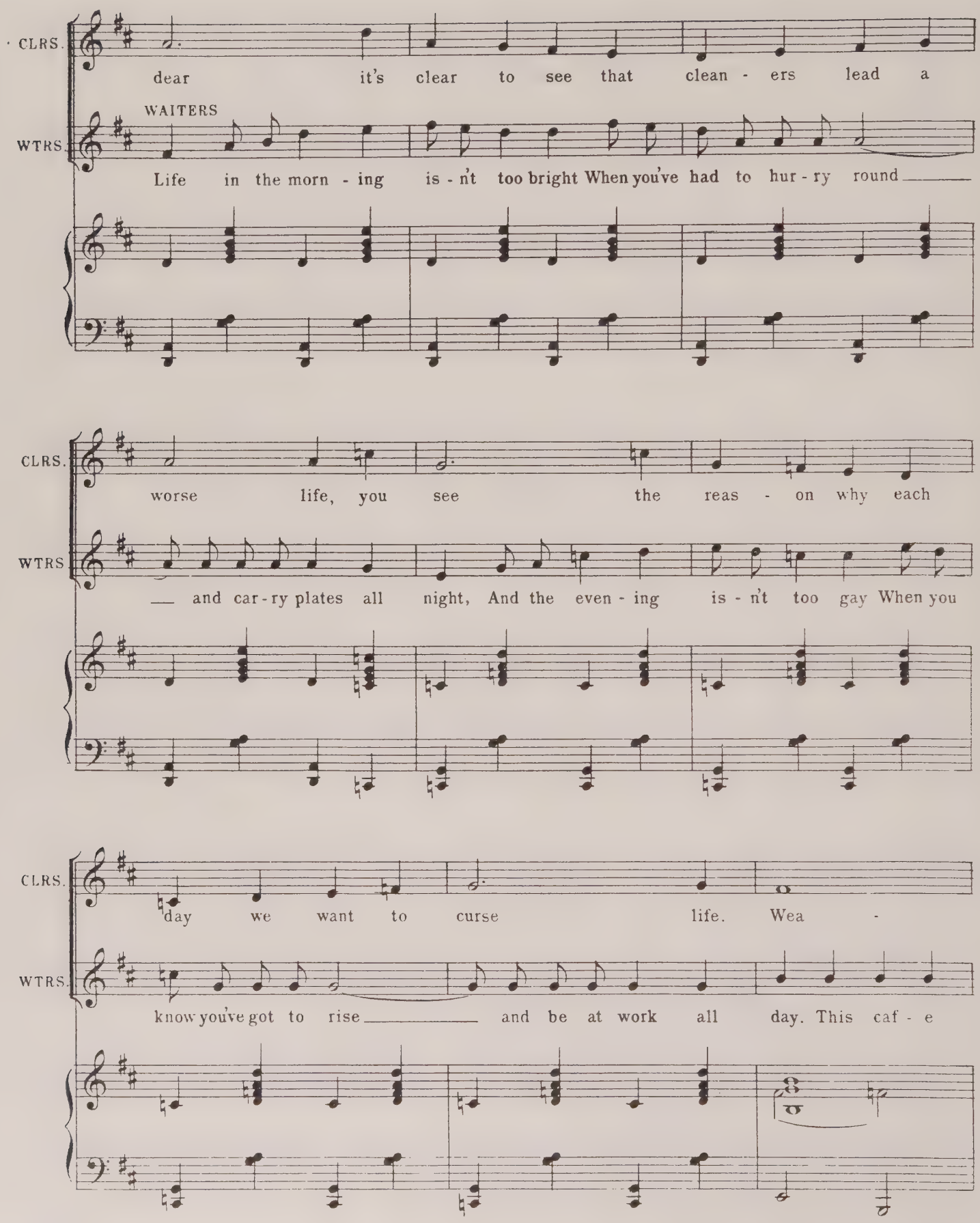
## No. 9 OPENING CHORUS-SCENE I

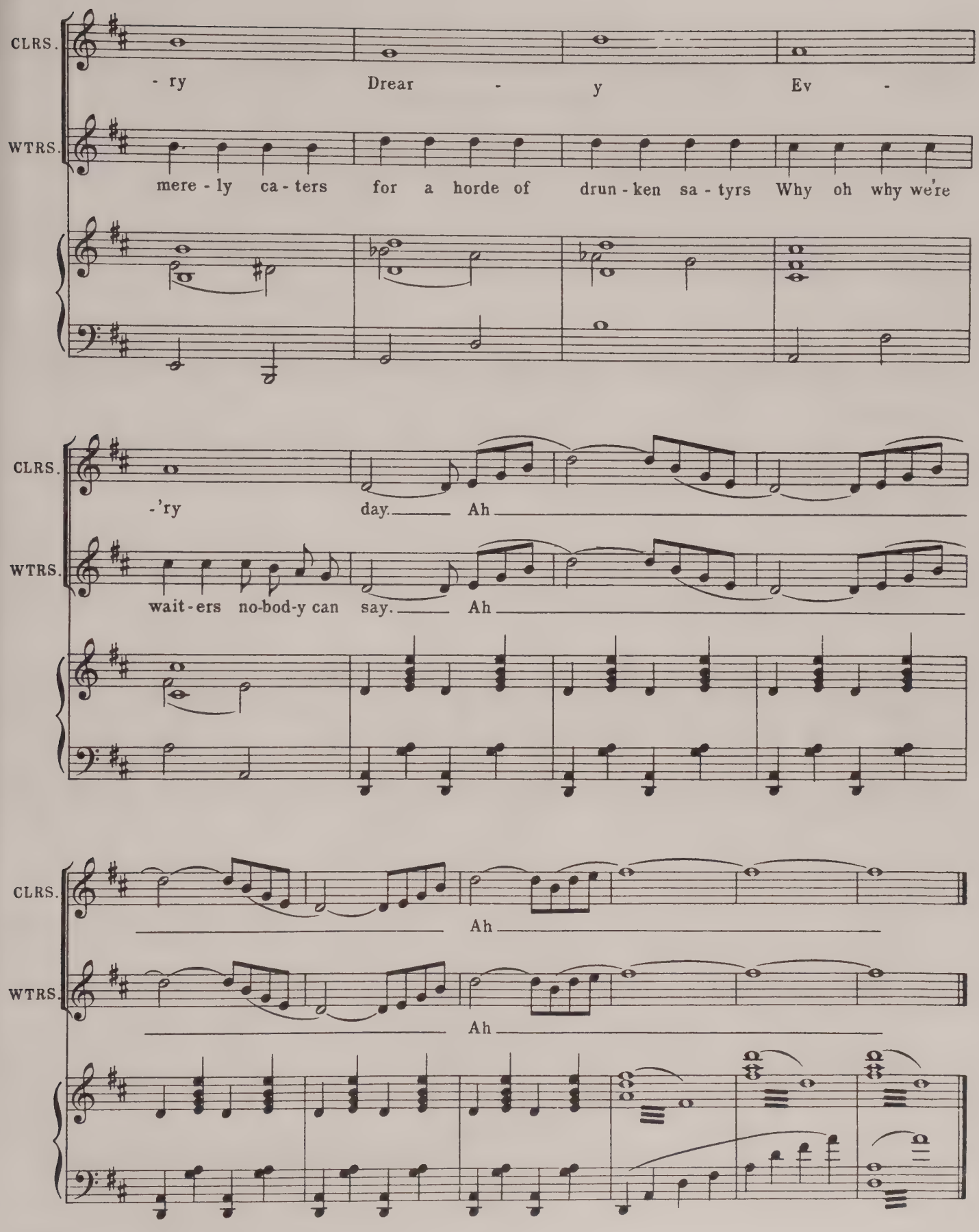



WTRS.
1st
day This caf - e mere - ly ca - ters For a horde of drun - ken sa - tyrs;
WTRS.
2nd
day This caf - e mere - ly ca - ters For a horde of drun - ken sa - tyrs;
WTRS.
Why, oh why we're wait-ers no-body can say.
CLEANERS
Oh
WTRS.
Why, oh why we're wait-ers no-body can say.
CLEANERS
Oh
CLRS.
dear, it's clear to see that cleaners lead a worse life Ev - 'ry day we
CLRS.
Oh dear, it's clear to see that cleaners lead a worse life Ev - 'ry day we


CLRS.
curse life More and more and more The mus - cles of our braw-ny
CLRS.
curse_ life More and more and more___ The mus-cles of our braw-ny
CLRS.
arms like ir - on bands are, Scrubbing till our hands are sore.
CLRS.
arms like ir - on bands are, Scrubbing till our hands are sore.
CLEANERS
CLRS.
___ We scour and pol - ish till our fin-gers ache. Each
WAITERS
CLEANERS
CLRS.
___ We scour and pol - ish till our fin-gers ache. Hum!_ Each
rall.
a tempo

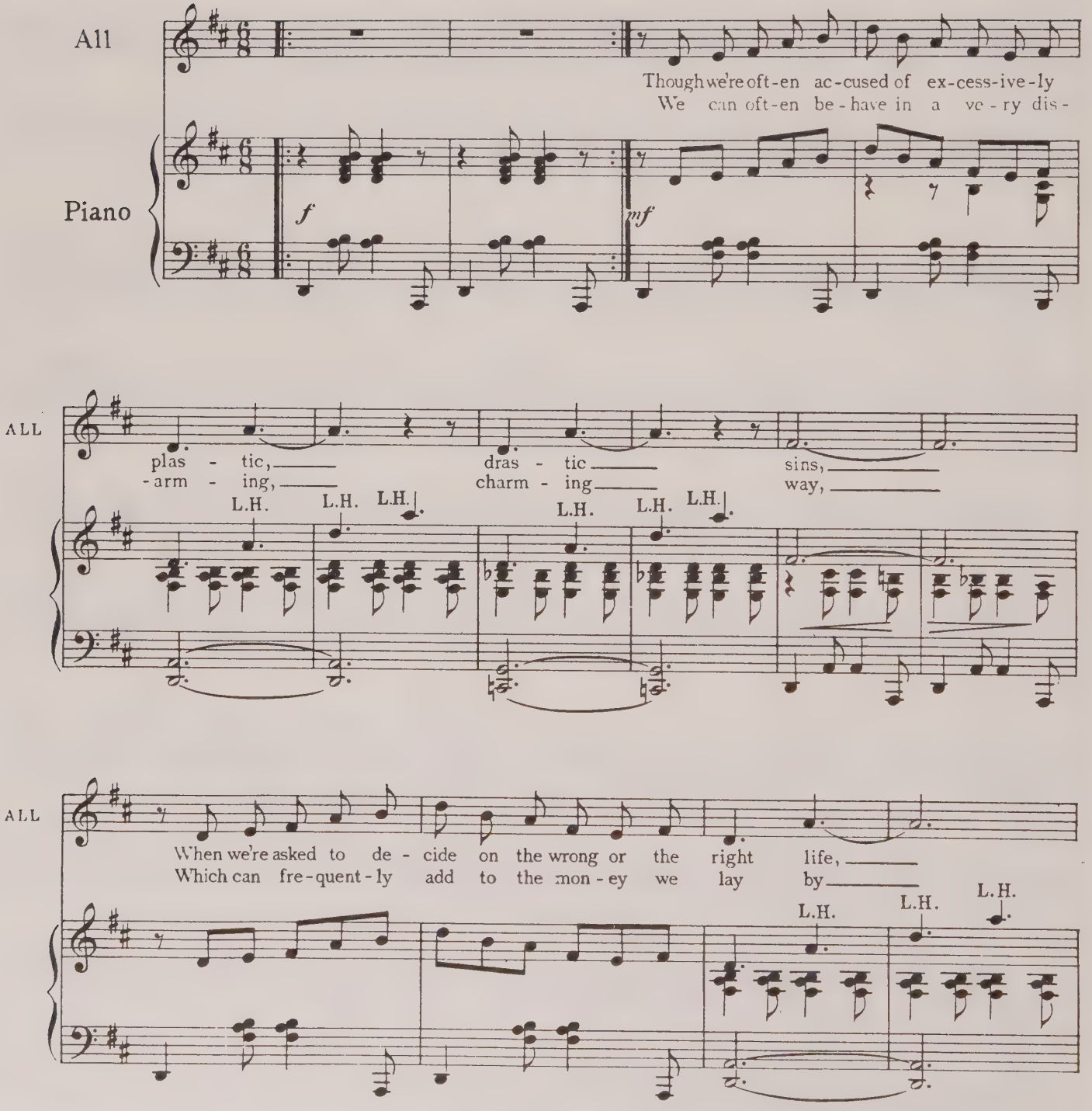

CLEANERS
CLRS.
hour we feel as tho' our backs would break We
WAITERS
CLRS.
hour we feel as tho' our backs would break Hum!
rall.
a tempo
CLRS.
weep and keep our grow-ing fa-mi-lies as well
CLEANERS
CLRS.
We weep and keep our grow-ing fa-mi-lies as well
CLRS.
Why we're here at all no-bod-y can tell. Oh
CLRS.
Why we're here at all no-bod-y can tell.

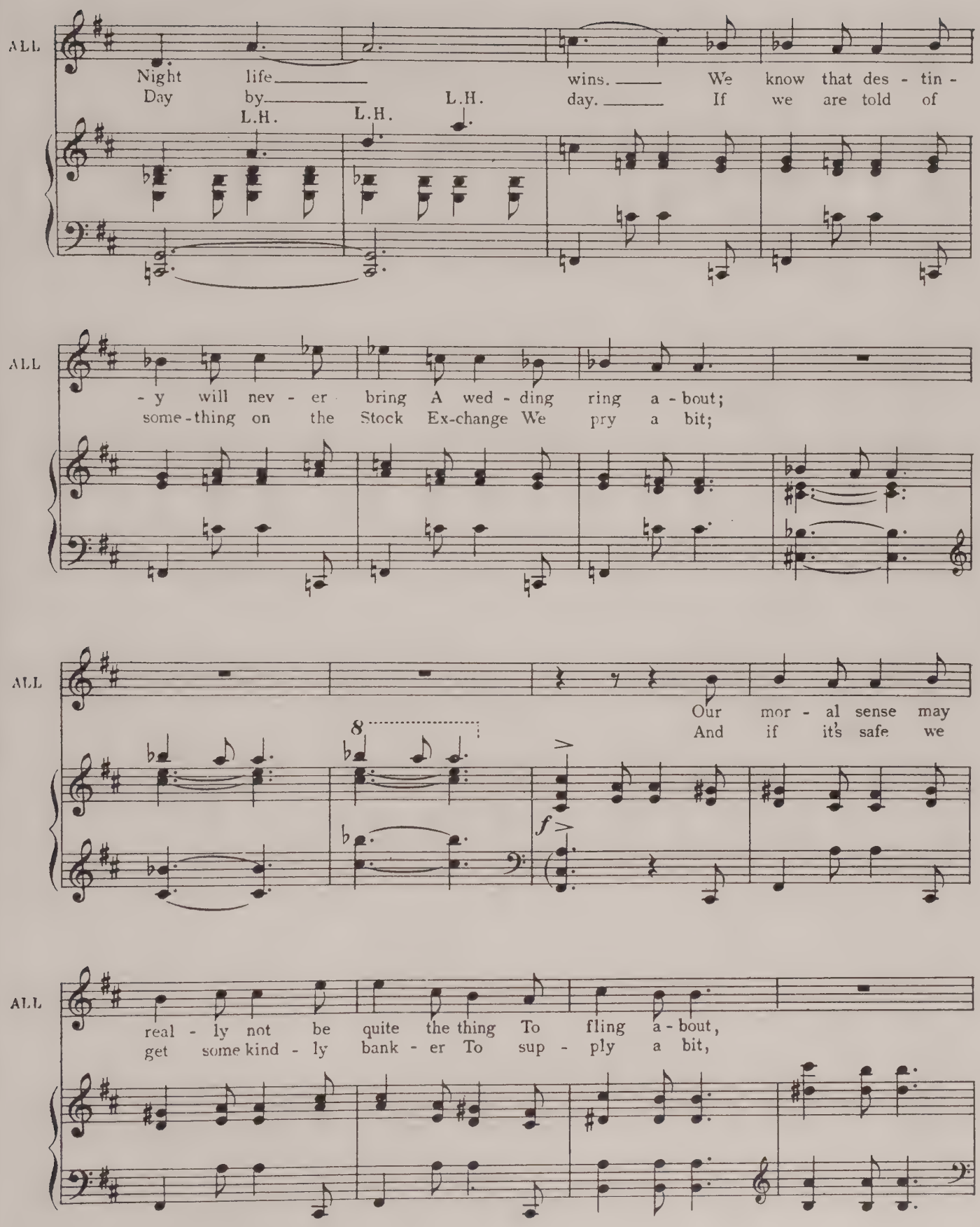

CLRS.
dear it's clear to see that clean - ers lead a
WAITERS
WTRS.
Life in the morn - ing is - n't too bright When you've had to hur - ry round
CLRS.
worse life, you see the reas - on why each
WTRS
and car - ry plates all night, And the even - ing is - n't too gay When you
CLRS.
day we want to curse life. Wea -
WTRS.
know you've got to rise and be at work all day. This caf - e

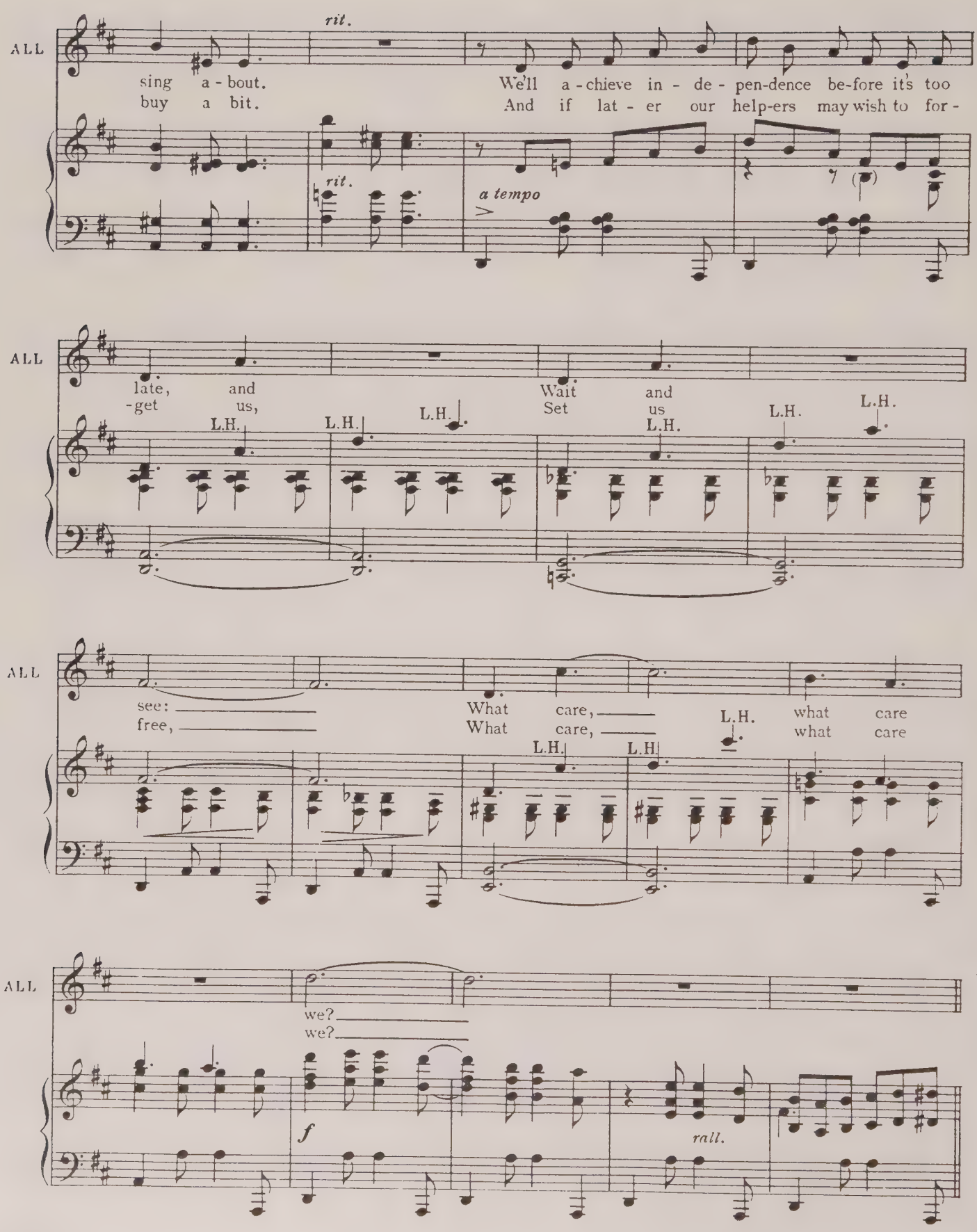

CLRS.
- ry
Drear - y
Ev -
WTRS.
mere - ly ca - ters for a horde of drun - ken sa - tyrs Why oh why we're
CLRS.
-'ry
day.
Ah
WTRS.
wait - ers no-bod-y can say.
Ah
CLRS.
Ah
WTRS.
Ah

## Nº 10 QUARTET (Lotte, Freda, Hansi and Gussi)

"LADIES OF THE TOWN"

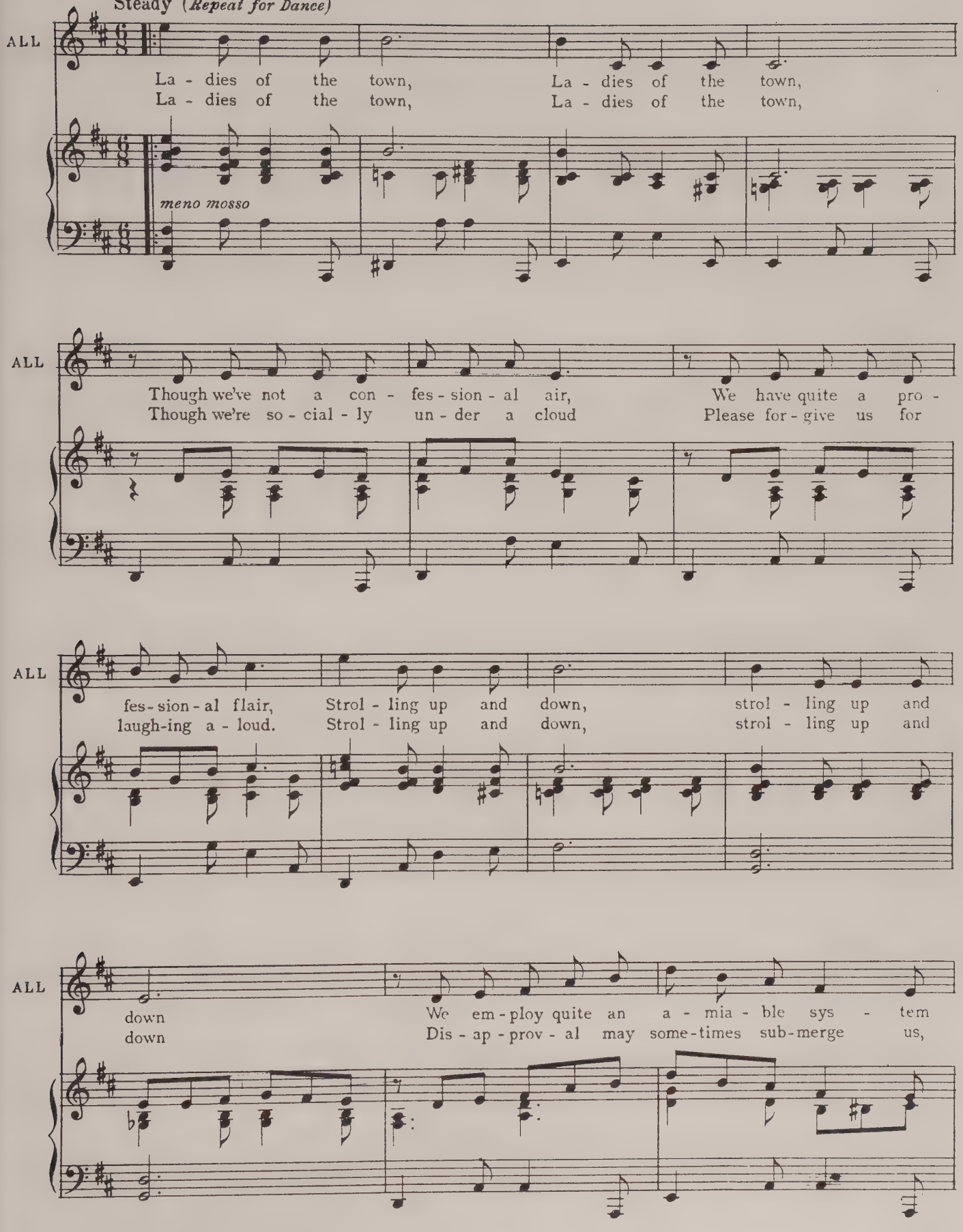


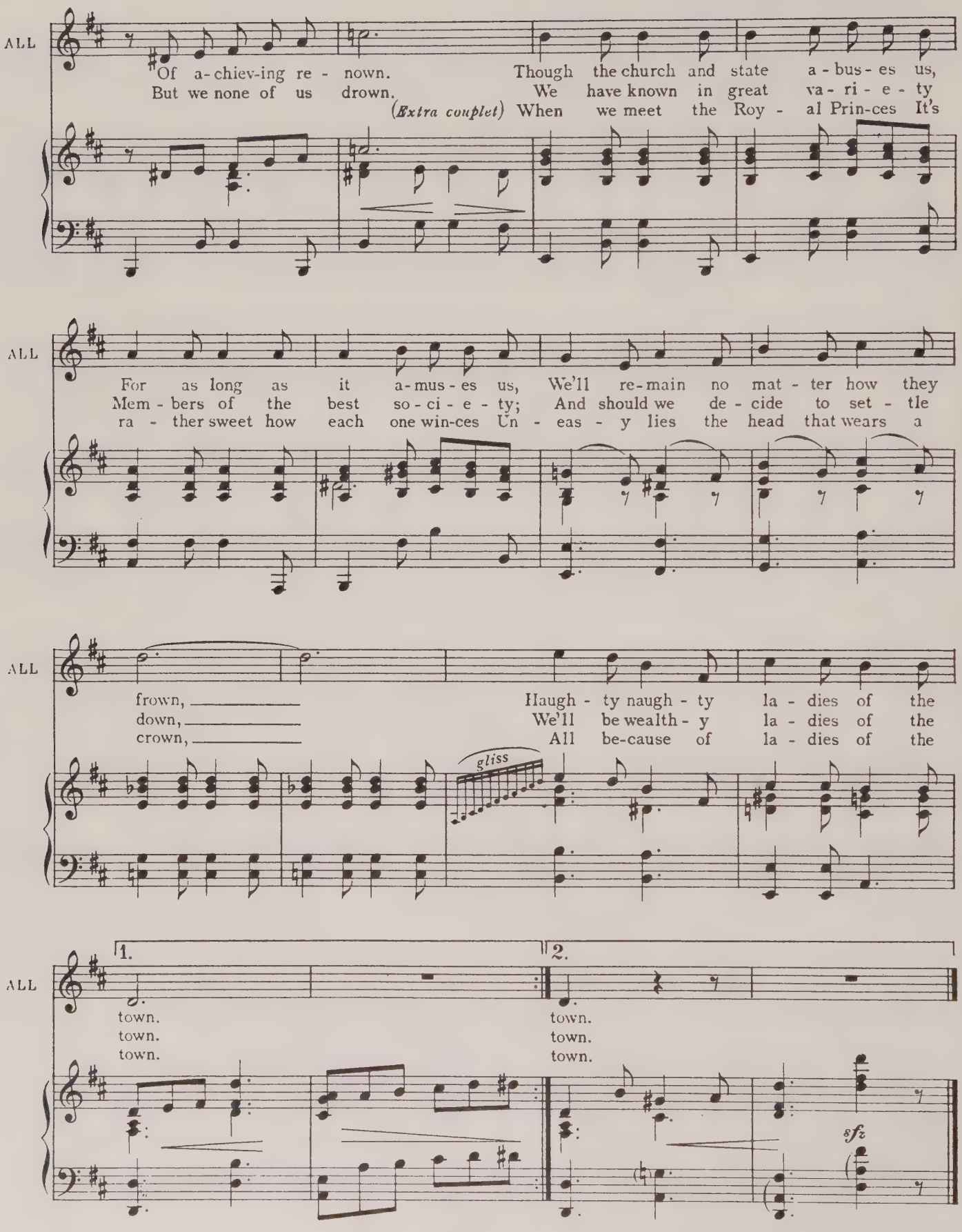

ALL
Night life wins. We know that des - tin -
Day by day. If we are told of
L.H. L.H. L.H.
- y will nev - er bring A wed - ding ring a - bout;
some - thing on the Stock Ex-change We pry a bit;
Our mor - al sense may
And if it's safe we
8
f
real - ly not be quite the thing To fling a - bout,
get some kind - ly bank - er To sup - ply a bit,


ALL
rit.
sing a - bout.
buy a bit.
We'll a - chieve in - de - pen-dence be-fore it's too
And if lat - er our help-ers may wish to for -
rit.
a tempo
late,
-get
and
us,
Wait
Set
and
us
L.H.
see:
free,
What care,
What care,
what care
what care
we?
we?
f
rall.

## REFRAIN

Steady (*Repeat for Dance*)

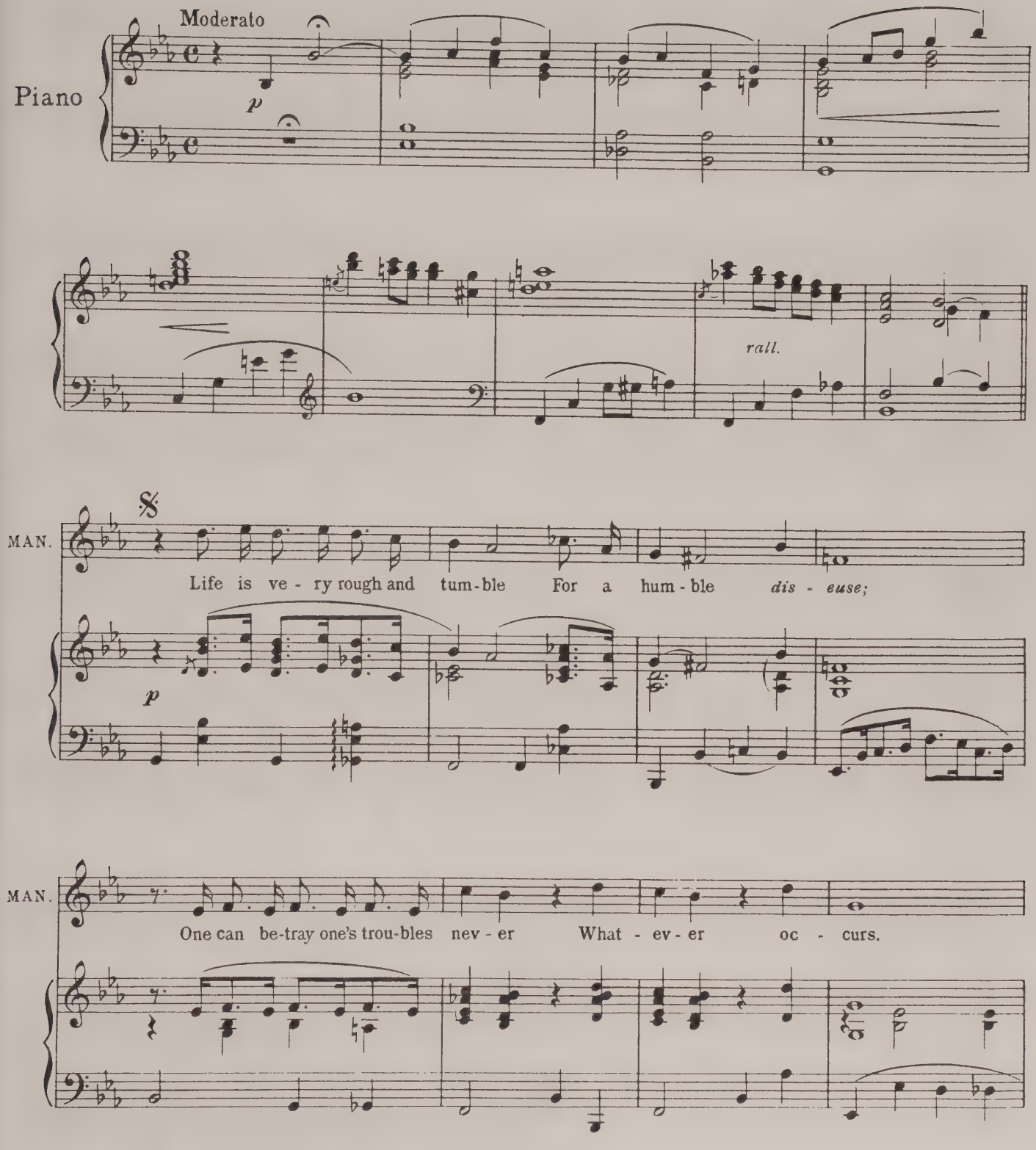


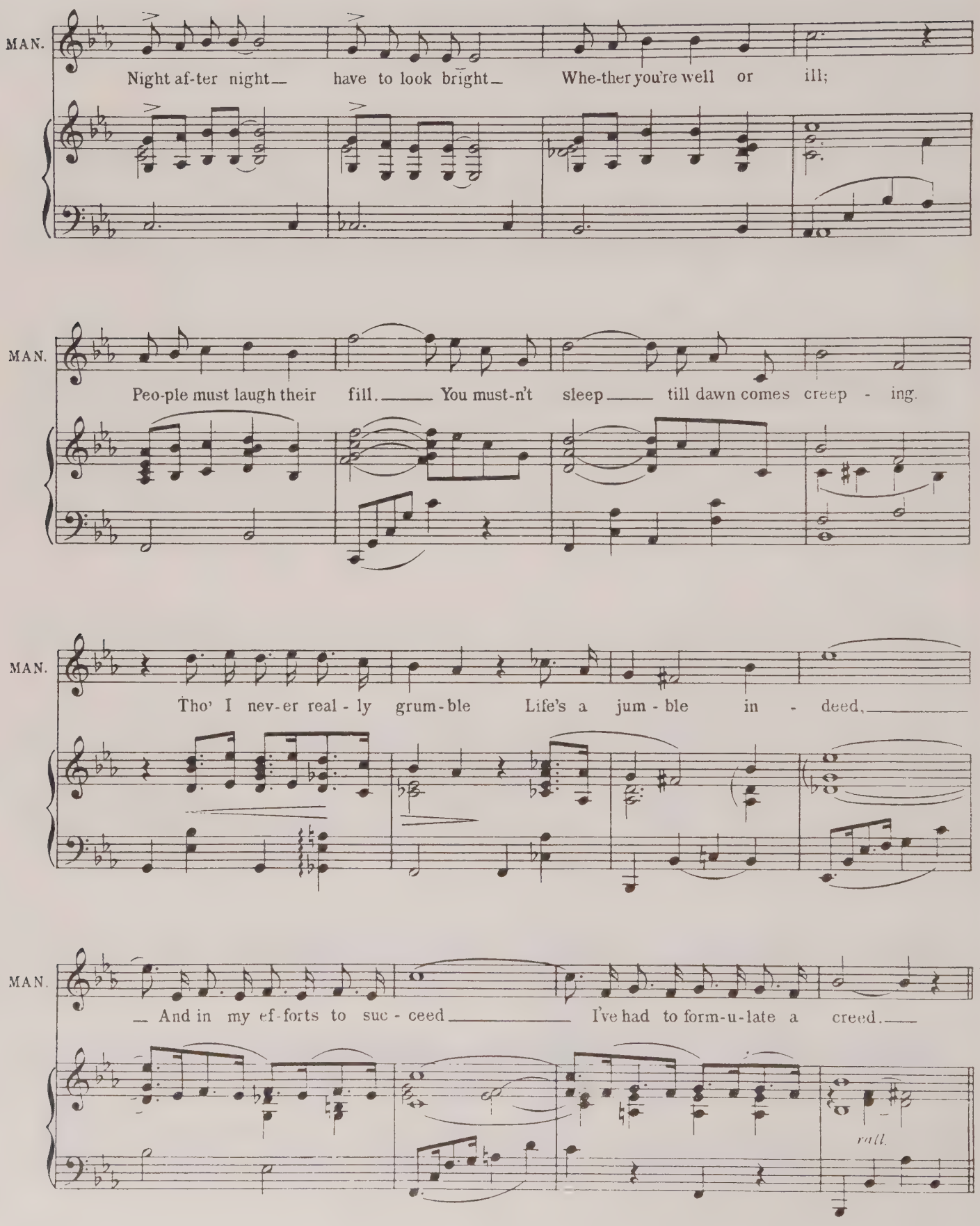

ALL
Of a-chiev-ing re - nown.
But we none of us drown.
Though the church and state a - bus - es us,
We have known in great va - ri - e - ty
(Extra couplet) When we meet the Roy - al Prin-ces It's
ALL
For as long as it a-mus - es us, We'll re-main no mat - ter how they
Mem - bers of the best so - ci - e - ty; And should we de - cide to set - tle
ra - ther sweet how each one win-ces Un - eas - y lies the head that wears a
ALL
frown,
down,
crown,
Haugh - ty naugh - ty la - dies of the
We'll be wealth - y la - dies of the
All be-cause of la - dies of the
gliss
ALL
1.
2.
town.
town.
town.
town.
town.
town.
sfz

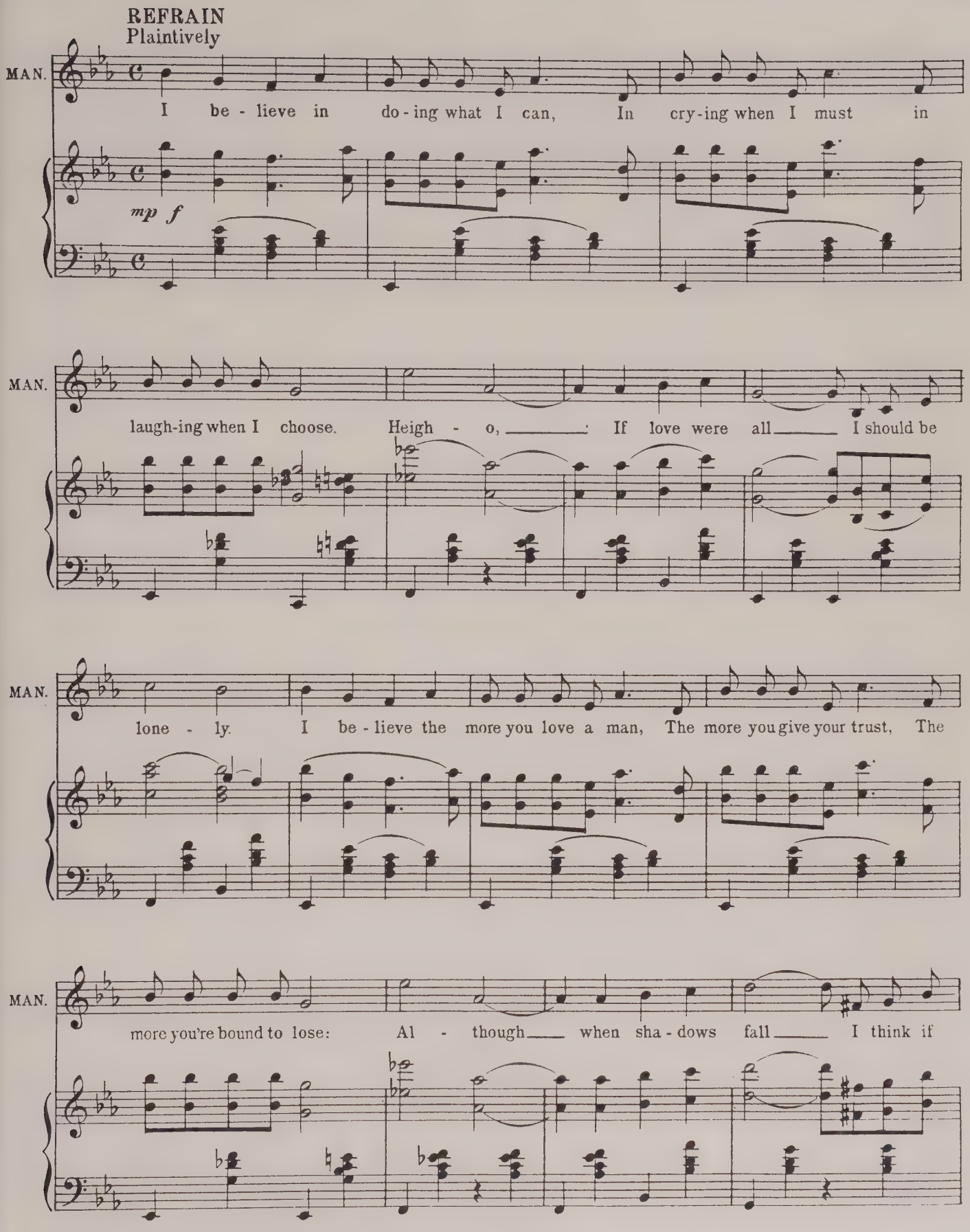
No 11

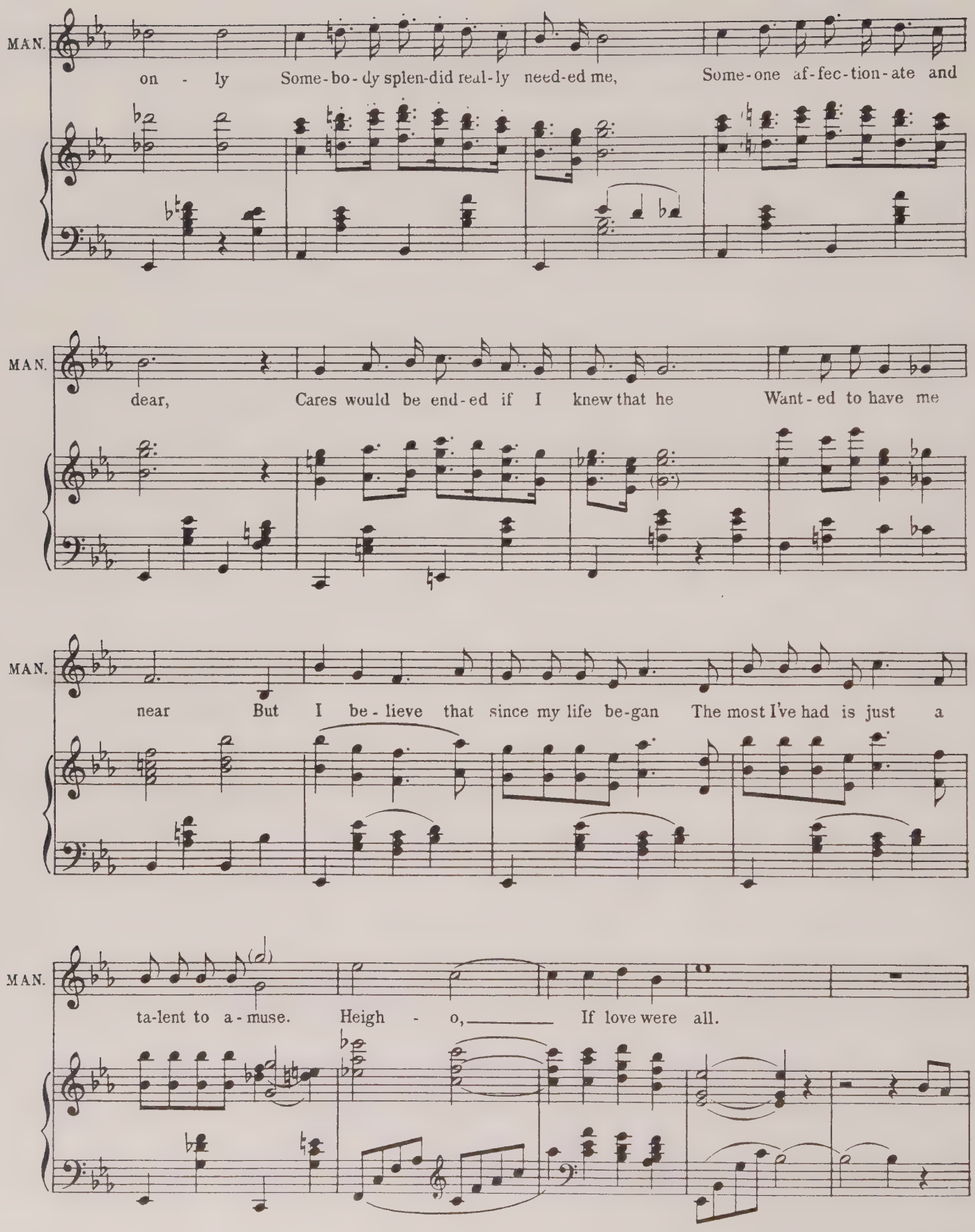
# SONG (Manon)

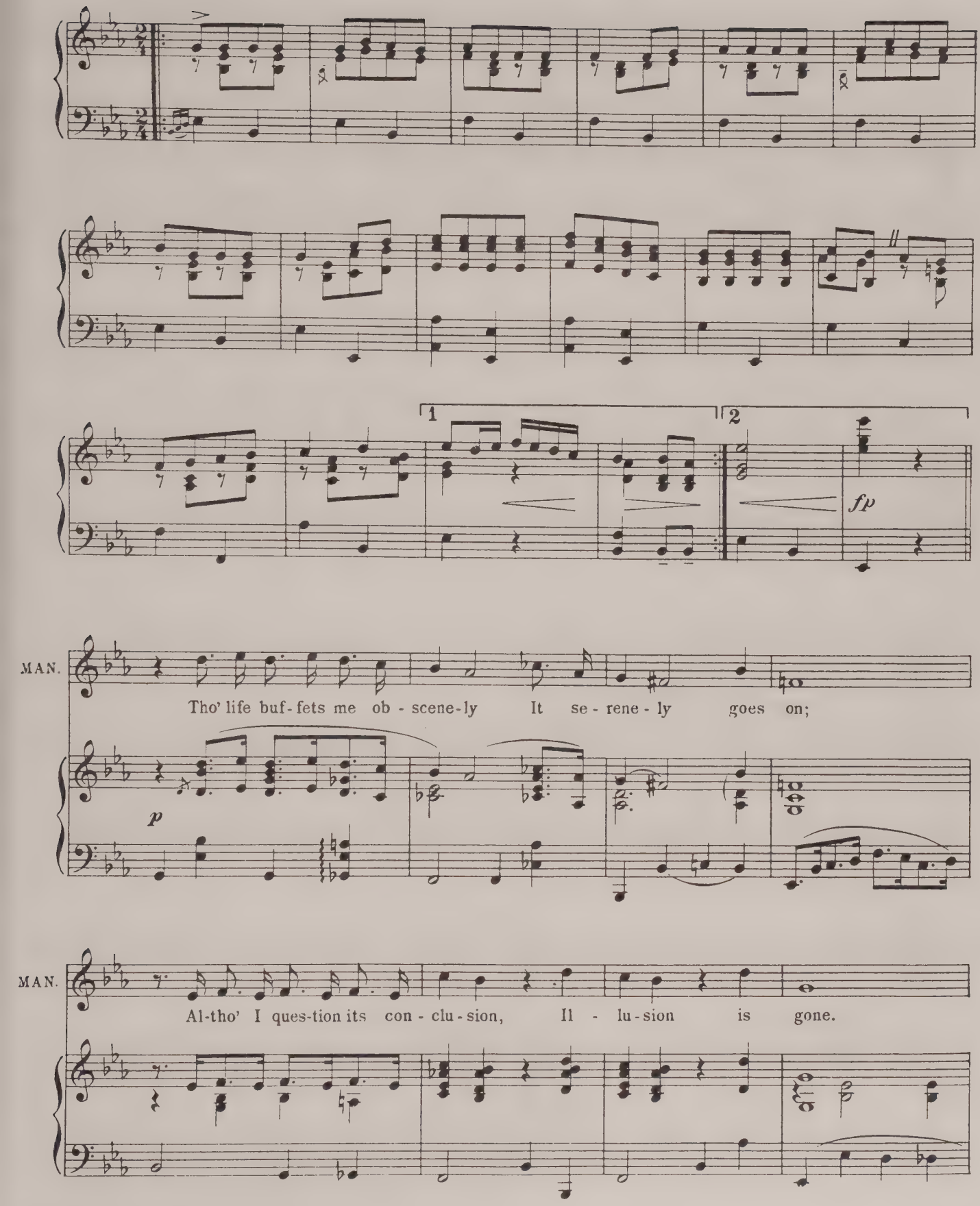
## "IF LOVE WERE ALL"

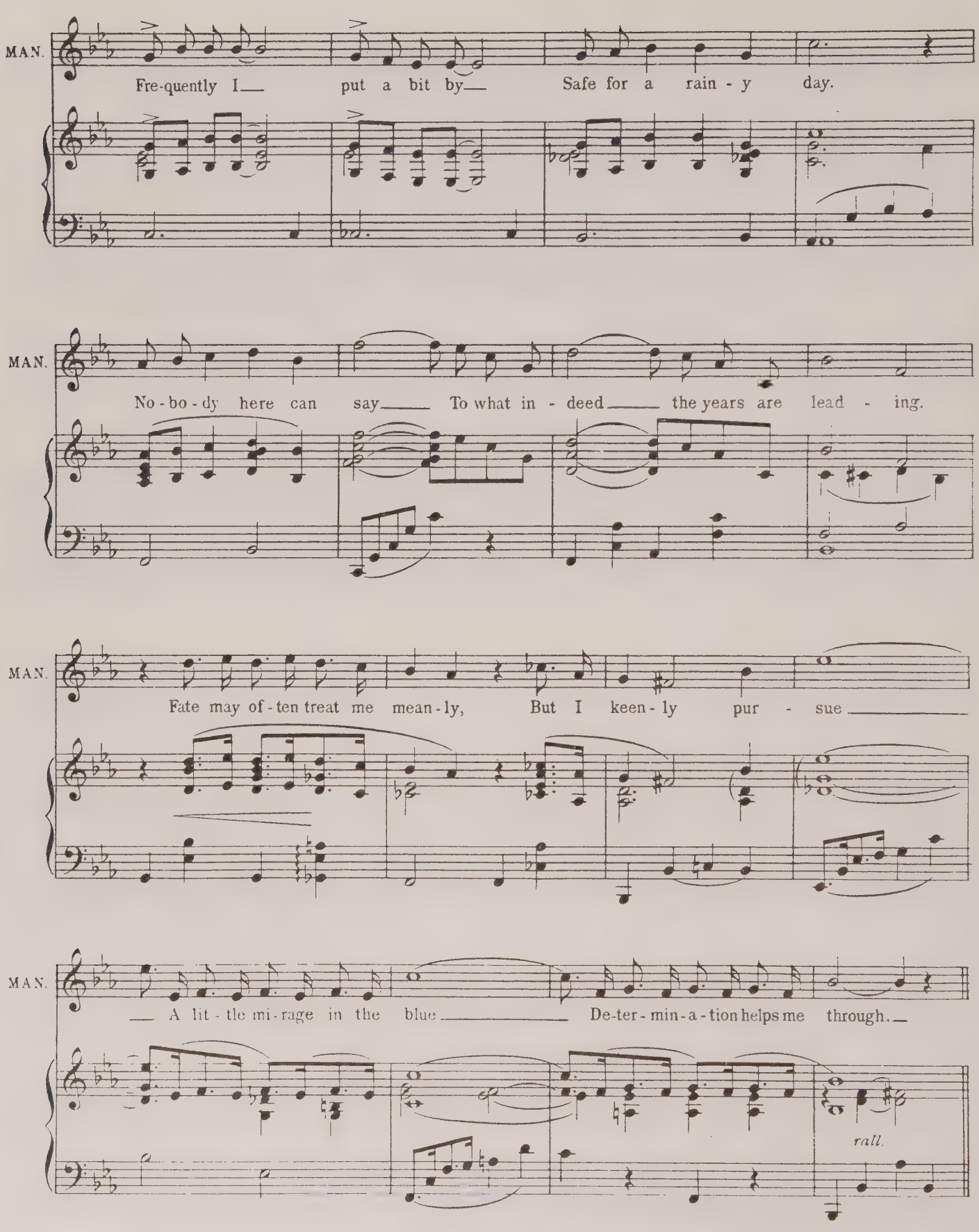


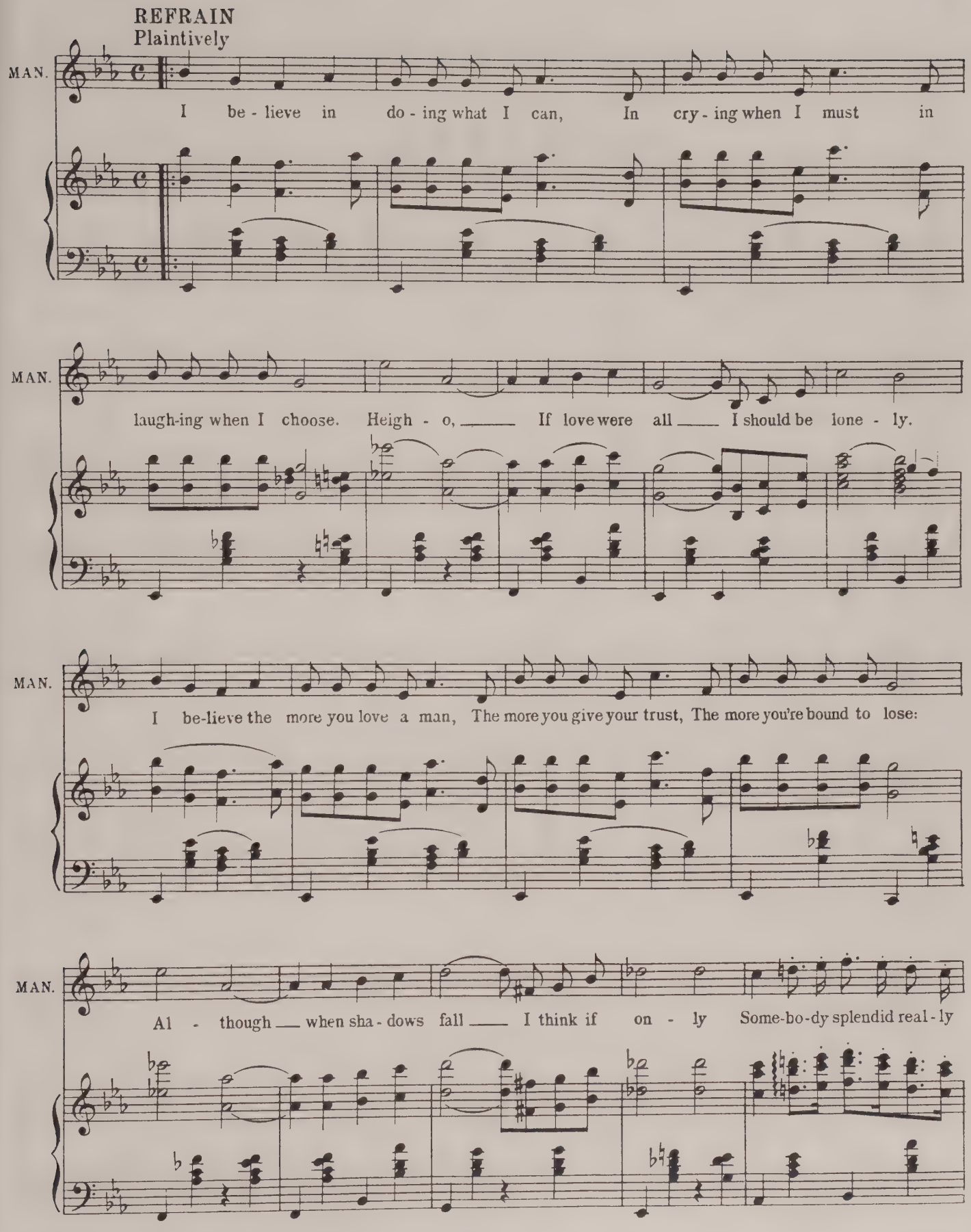

MAN.
Night af-ter night— have to look bright— Whe-ther you're well or ill;
MAN.
Peo-ple must laugh their fill.— You must-n't sleep— till dawn comes creep - ing.
MAN.
Tho' I nev-er real - ly grum-ble Life's a jum - ble in - deed,—
MAN.
— And in my ef-forts to suc - ceed— I've had to form-u-late a creed.—
rall.

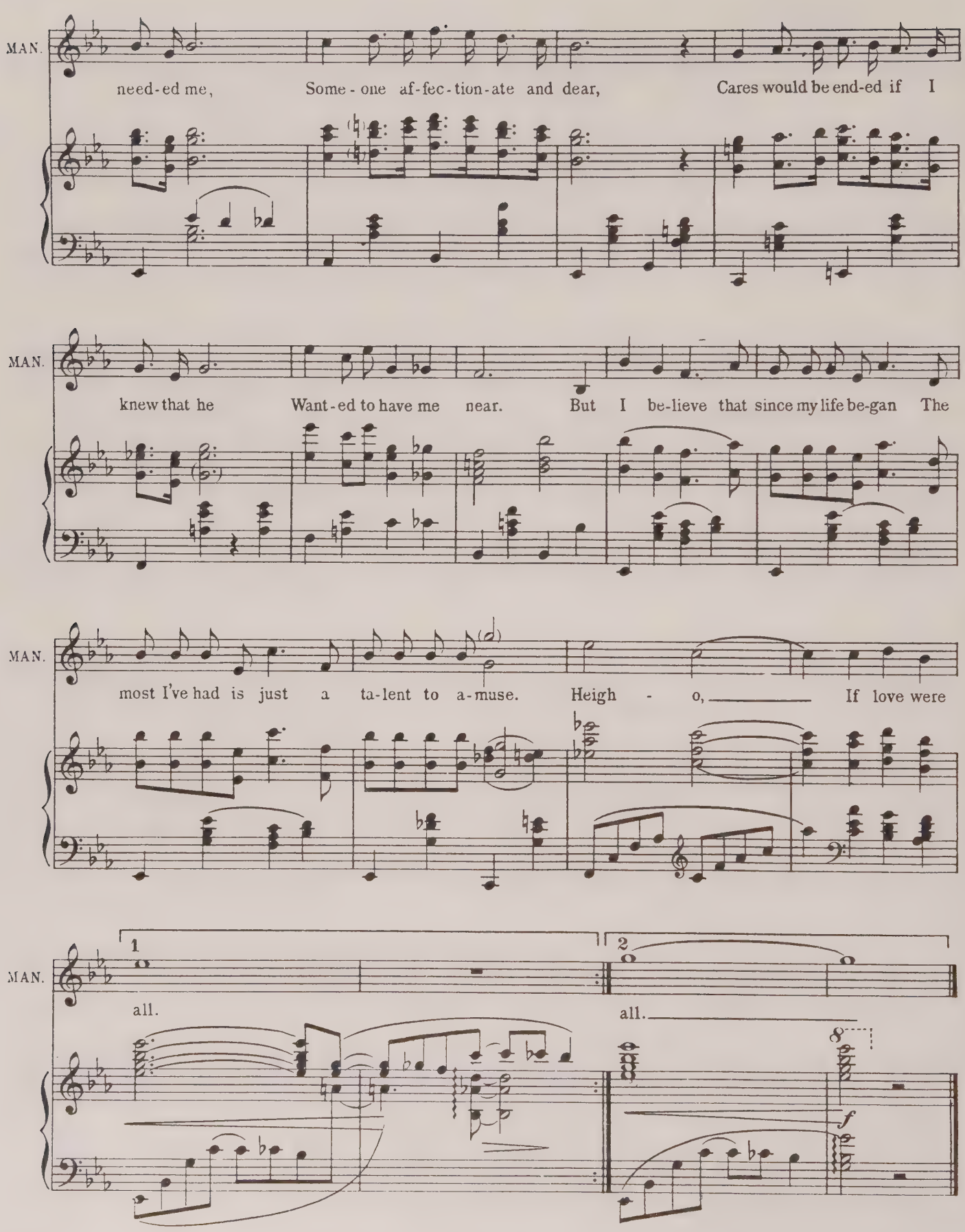

REFRAIN
Plaintively
MAN.
I be - lieve in do - ing what I can, In cry - ing when I must in
mp f
MAN.
laugh - ing when I choose. Heigh - o, ____ : If love were all ____ I should be
MAN.
lone - ly. I be - lieve the more you love a man, The more you give your trust, The
MAN.
more you're bound to lose: Al - though ____ when sha - dows fall ____ I think if


MAN.
on - ly Some-bo-dy splen-did real-ly need-ed me, Some-one af-fec-tion-ate and
MAN.
dear, Cares would be end-ed if I knew that he Want-ed to have me
MAN.
near But I be-lieve that since my life be-gan The most I've had is just a
MAN.
ta-lent to a-muse. Heigh - o, If love were all.


1
2
fp
MAN.
Tho' life buf-fets me ob-scene-ly It se-rene-ly goes on;
p
MAN.
Al-tho' I ques-tion its con-clu-sion, Il-lu-sion is gone.

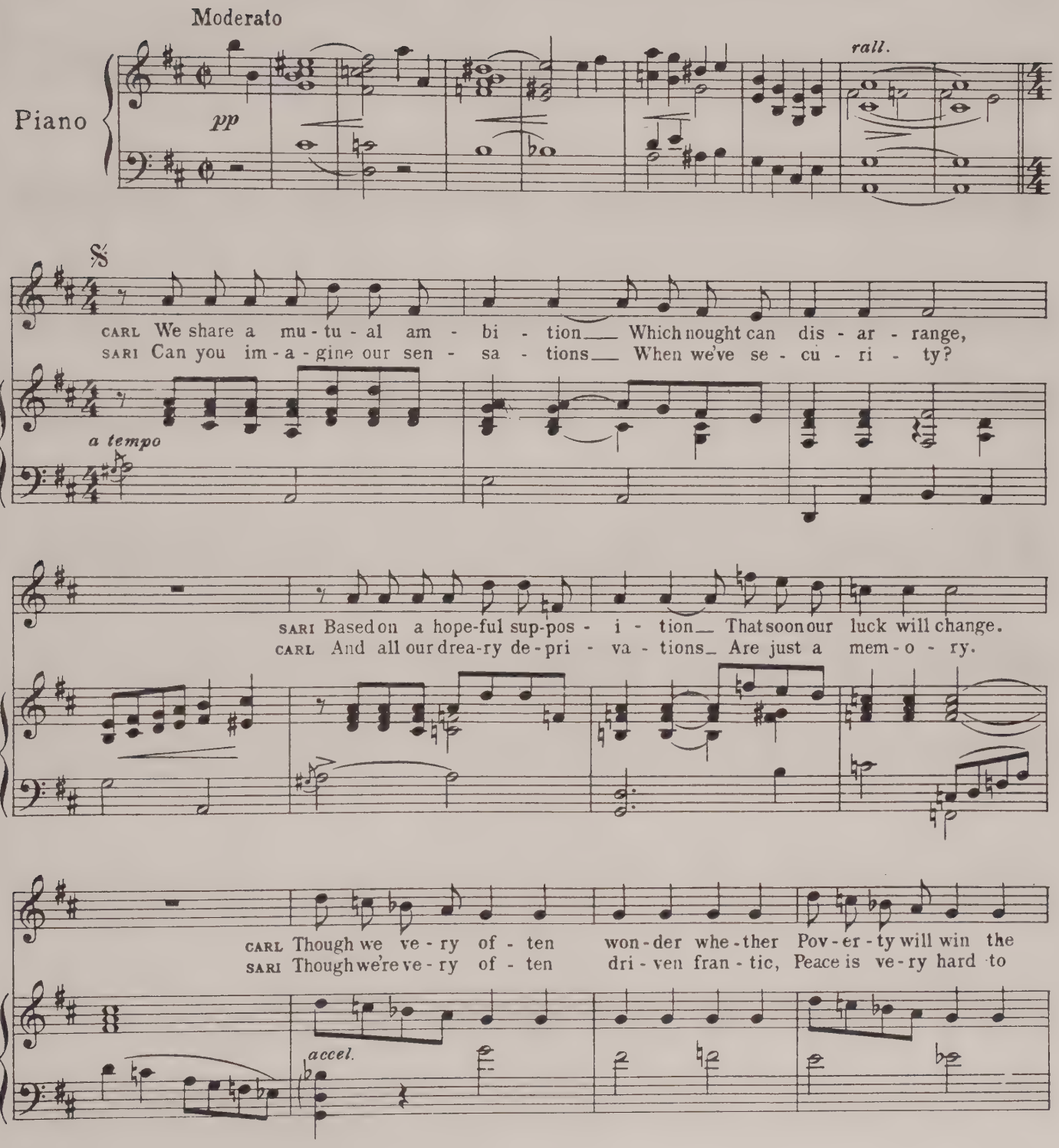

MAN.
Fre-quently I— put a bit by— Safe for a rain - y day.
MAN.
No - bo - dy here can say— To what in - deed— the years are lead - ing.
MAN.
Fate may of - ten treat me mean - ly, But I keen - ly pur - sue
MAN.
— A lit - tle mi - rage in the blue— De-ter - min - a - tion helps me through.—
rall.

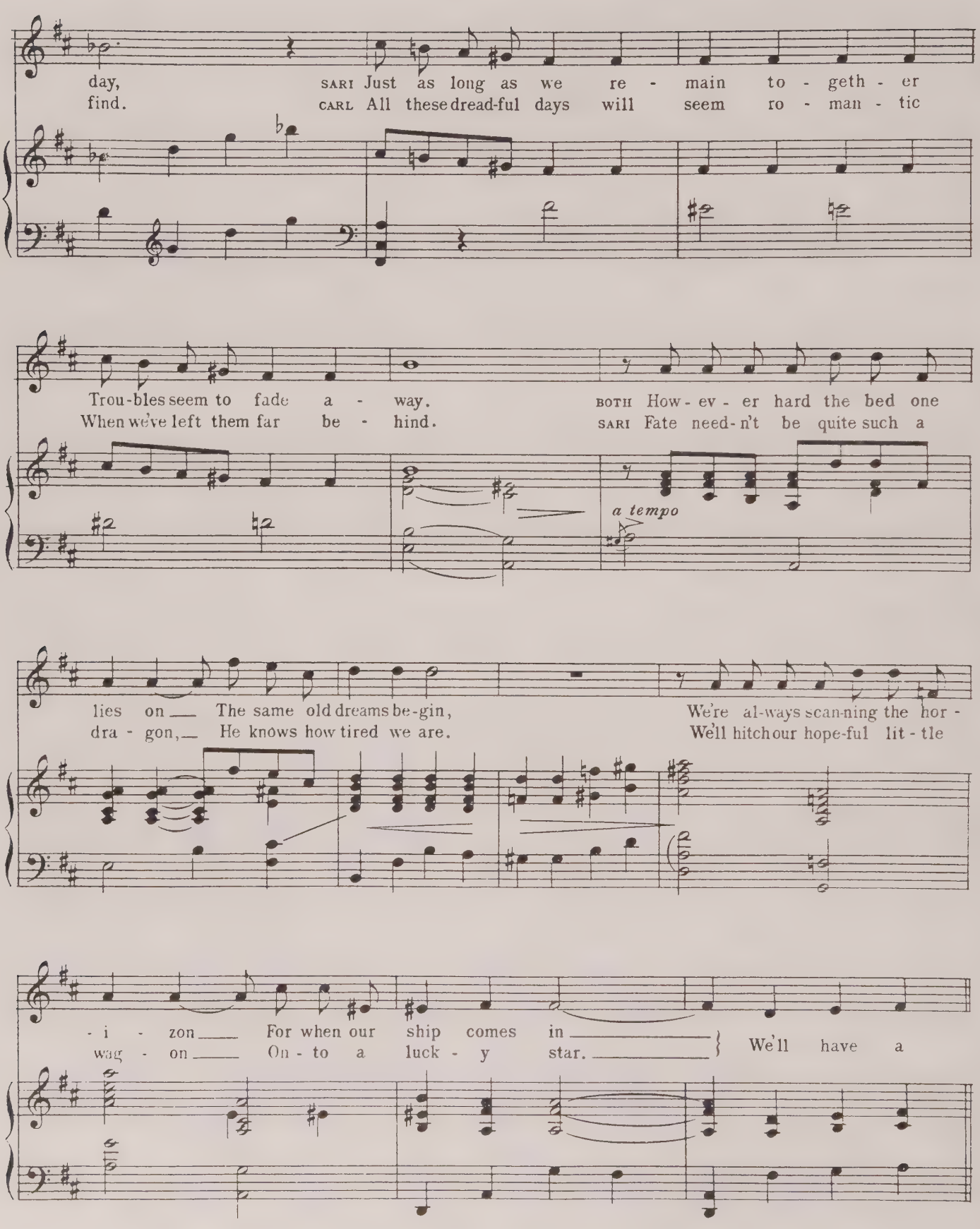

REFRAIN
Plaintively
MAN.
I be - lieve in do - ing what I can, In cry - ing when I must in
MAN.
laugh-ing when I choose. Heigh - o, If love were all I should be lone - ly.
MAN.
I be-lieve the more you love a man, The more you give your trust, The more you're bound to lose:
MAN.
Al - though when sha - dows fall I think if on - ly Some-bo-dy splendid real - ly

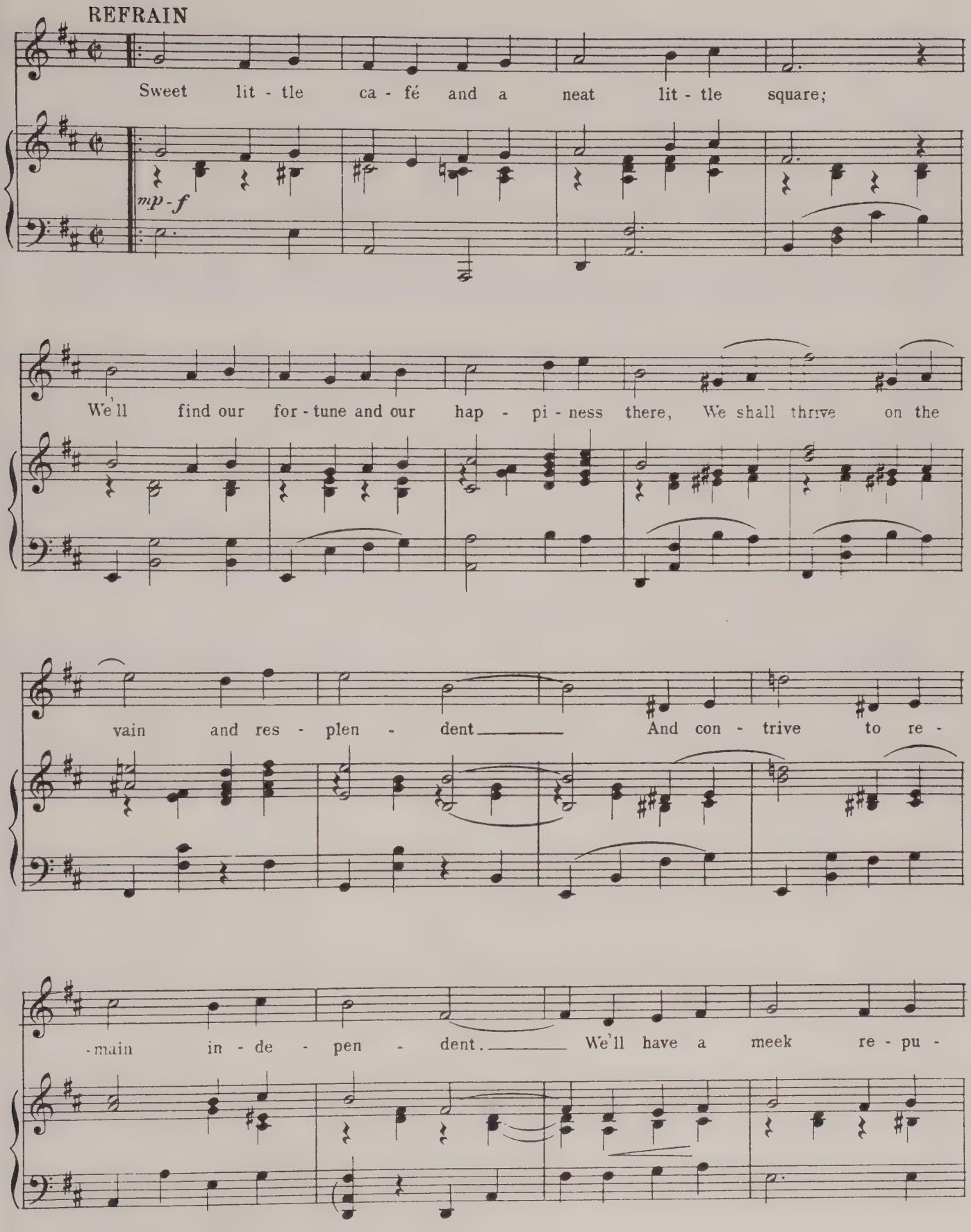

MAN.
need-ed me, Some-one af-fec-tion-ate and dear, Cares would be end-ed if I
MAN.
knew that he Want-ed to have me near. But I be-lieve that since my life be-gan The
MAN.
most I've had is just a ta-lent to a-muse. Heigh - o, If love were
MAN.
1
2
all.
all.
8
f

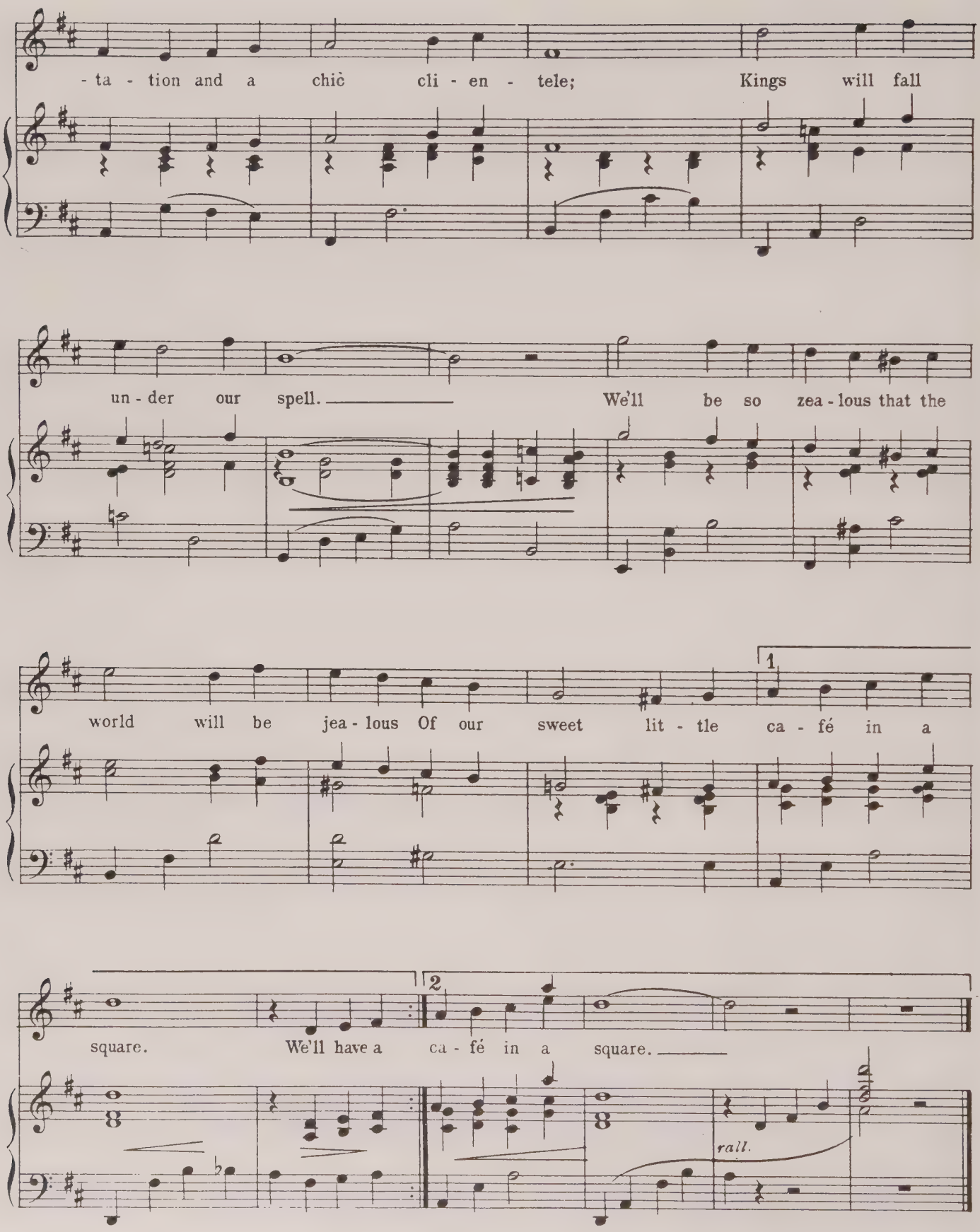
## Nº 12 DUET (Sari and Carl) and CHORUS

"DEAR LITTLE CAFÉ"



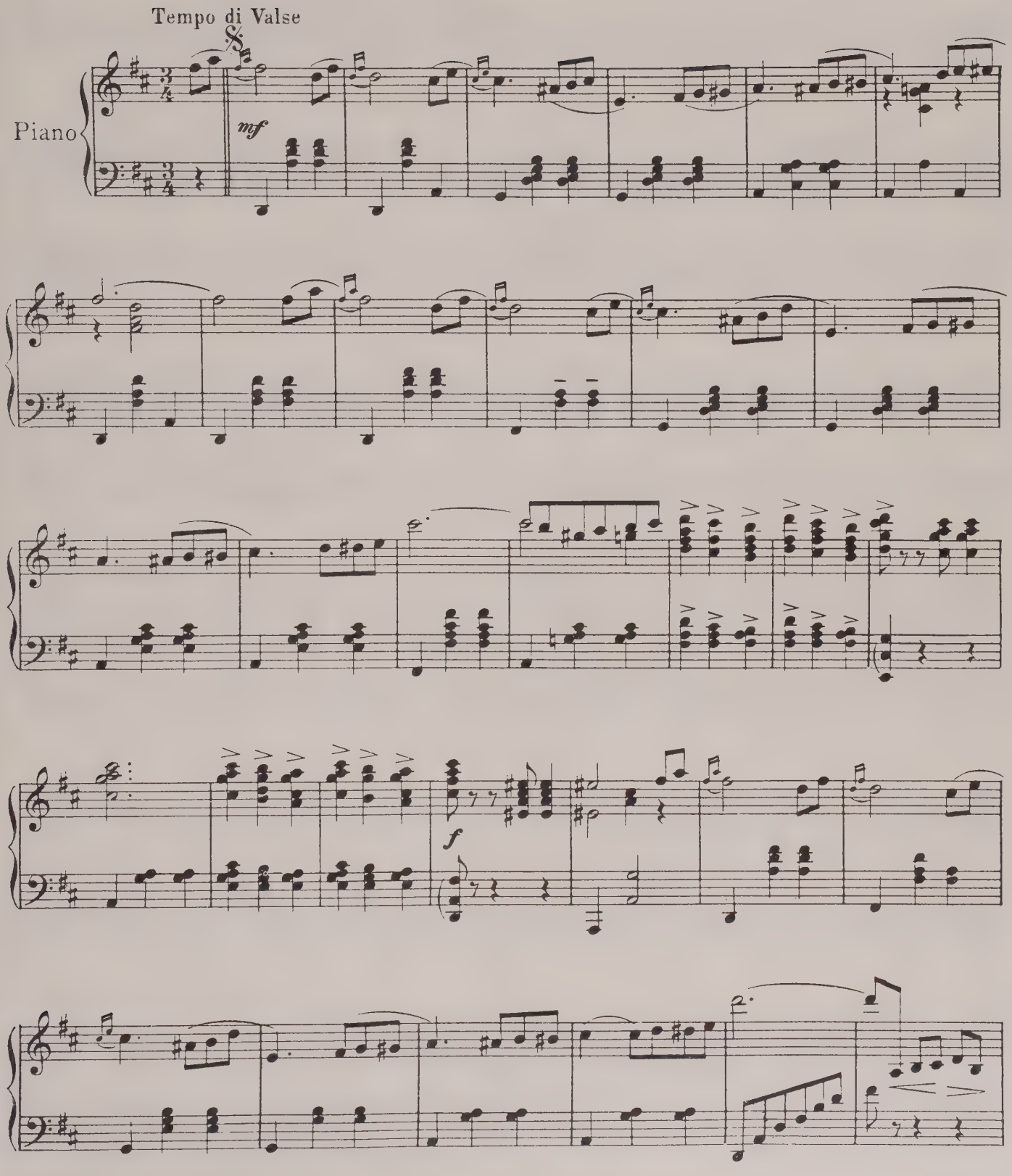

day, SARI Just as long as we re - main to - geth - er
find. CARL All these dread-ful days will seem ro - man - tic
Trou-bles seem to fade a - way. BOTH How - ev - er hard the bed one
When we've left them far be - hind. SARI Fate need-n't be quite such a
a tempo
lies on The same old dreams be-gin, We're al-ways scan-ning the hor -
dra - gon, He knows how tired we are. We'll hitch our hope-ful lit - tle
- i - zon For when our ship comes in
wag - on On - to a luck - y star.
We'll have a

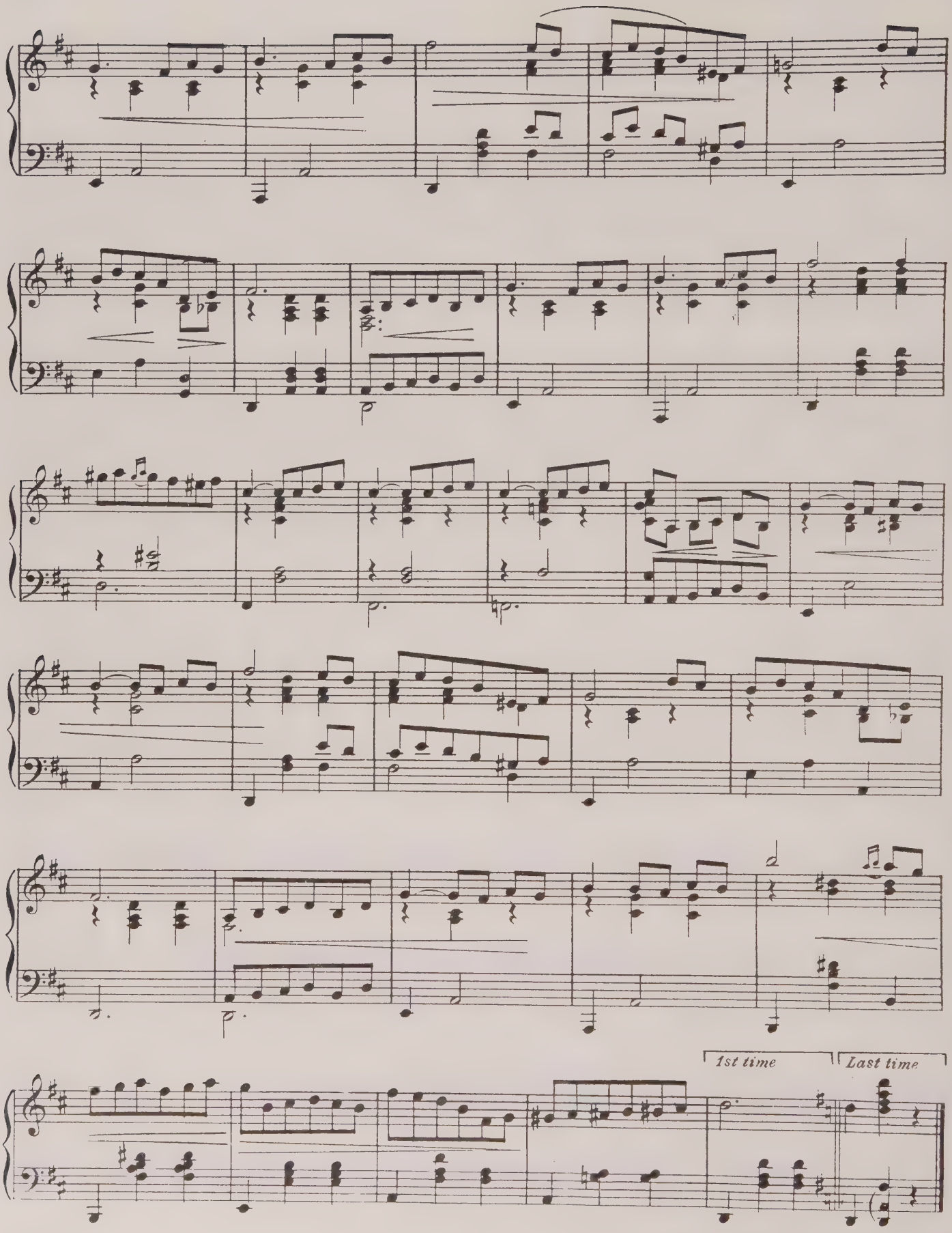

REFRAIN
Sweet lit - tle ca - fé and a neat lit - tle square;
mp - f
We'll find our for - tune and our hap - pi - ness there, We shall thrive on the
vain and res - plen - dent And con - trive to re -
- main in - de - pen - dent. We'll have a meek re - pu -

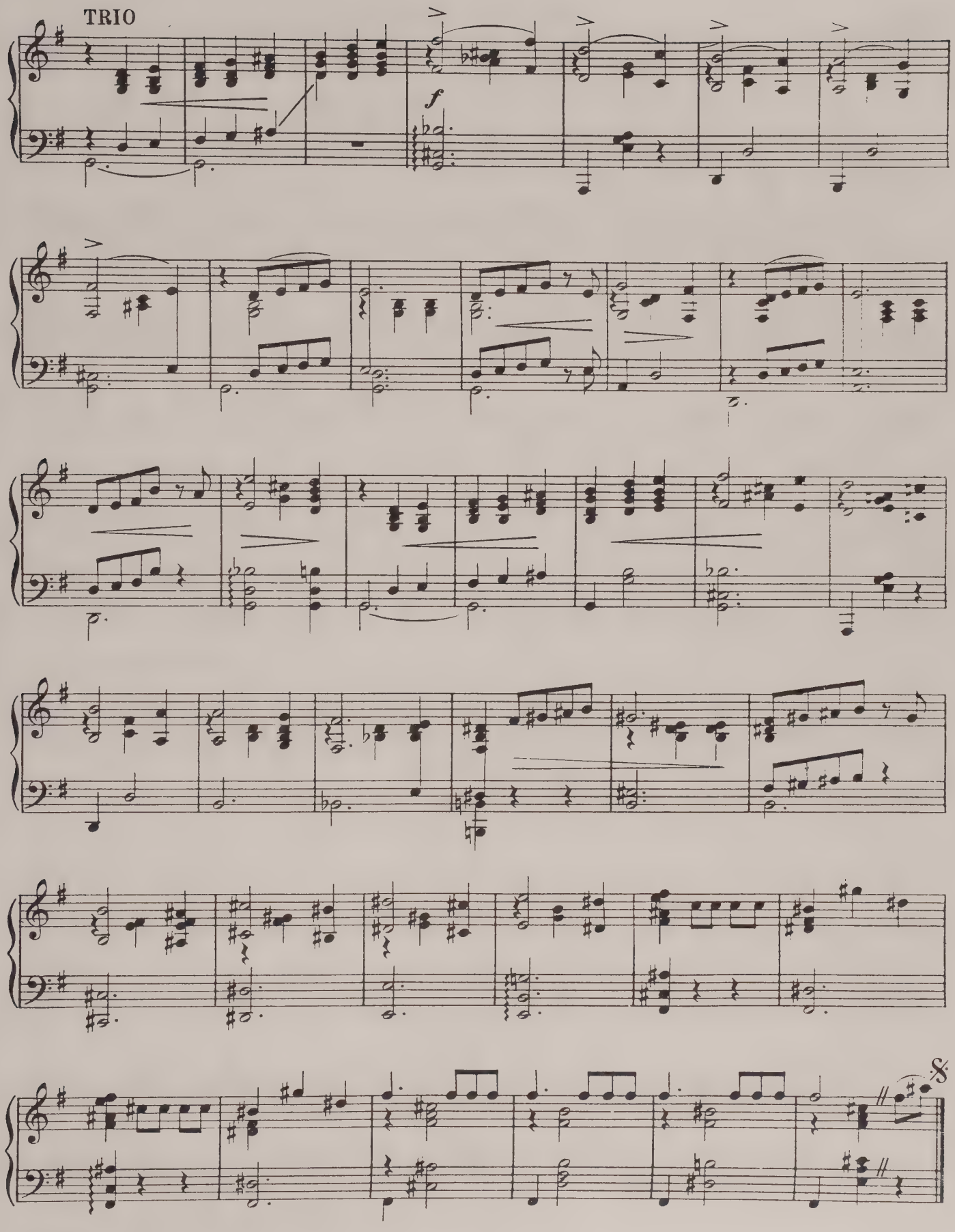

- ta - tion and a chic cli - en - tele; Kings will fall
un - der our spell. We'll be so zea - lous that the
world will be jea - lous Of our sweet lit - tle ca - fé in a
1
square. We'll have a ca - fé in a square.
2
rall.

No 13

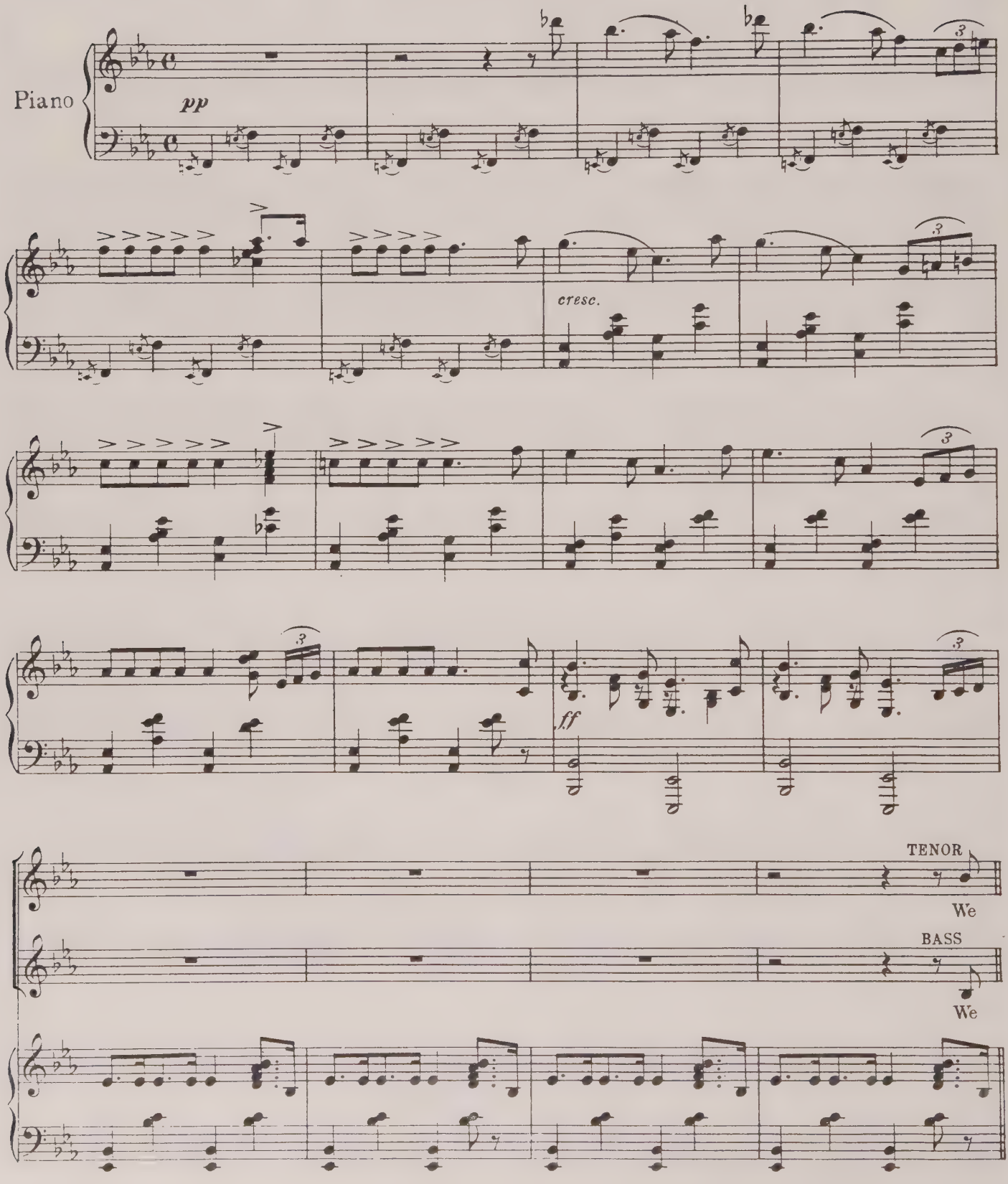
# WALTZ

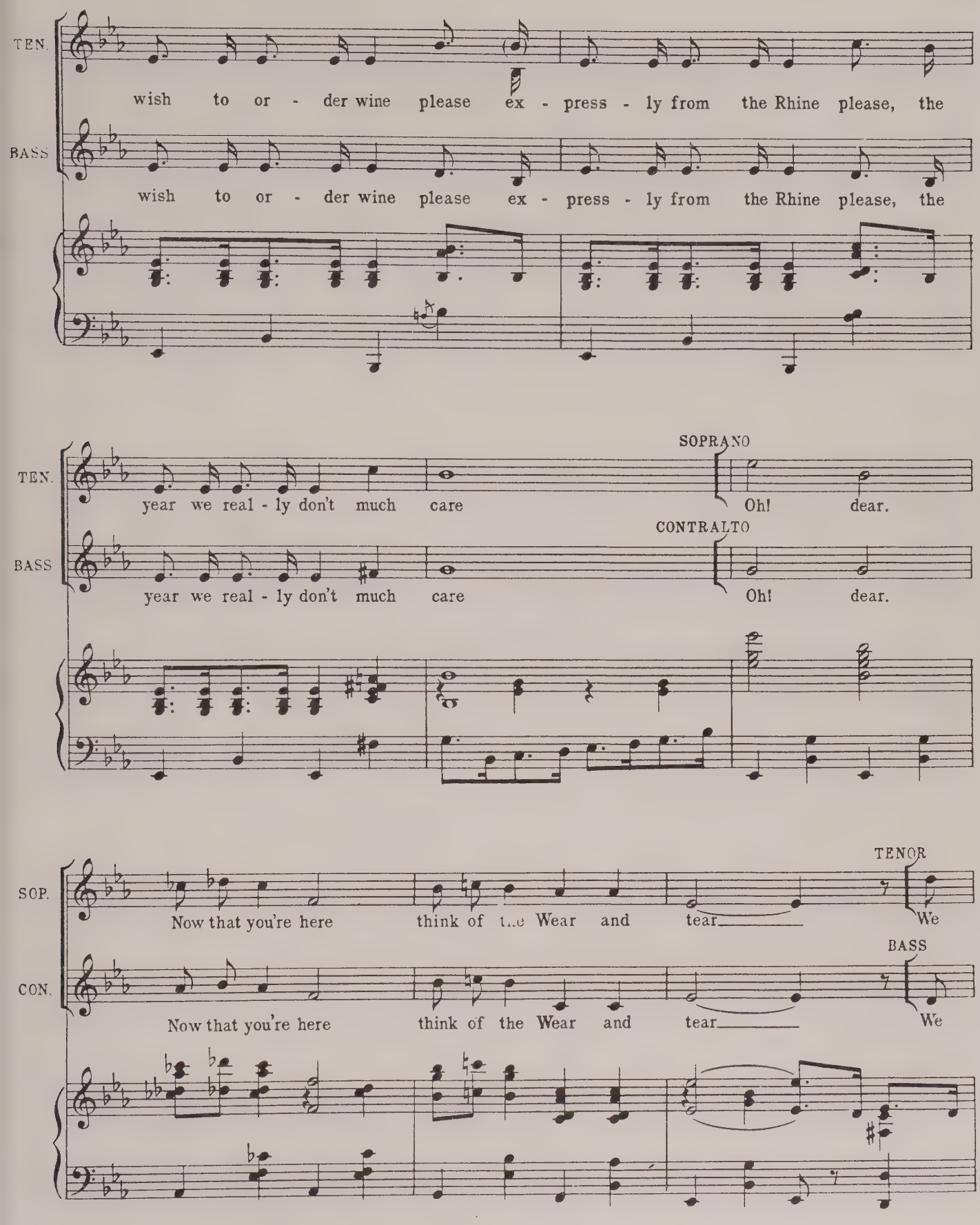


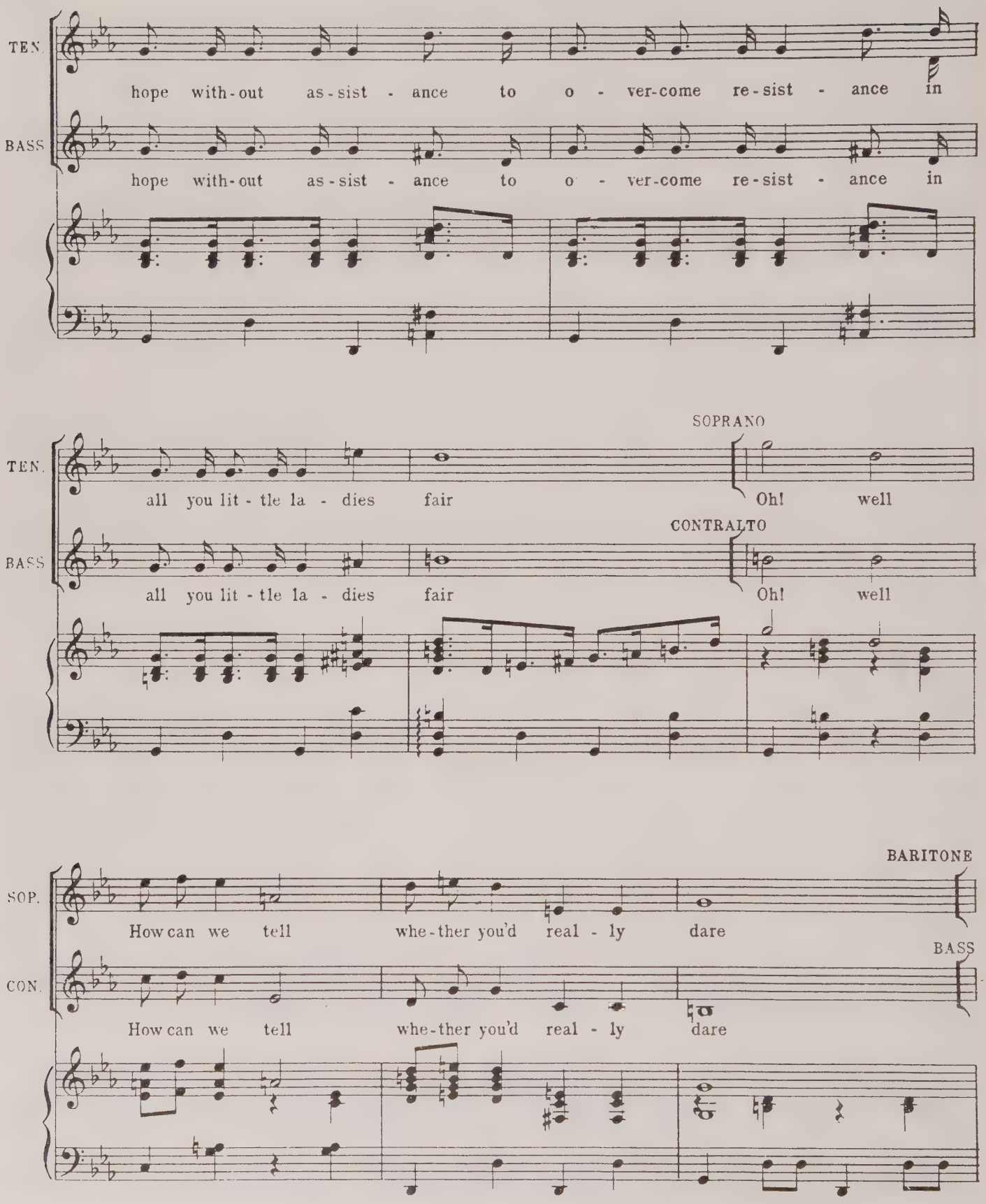

1st time
Last time

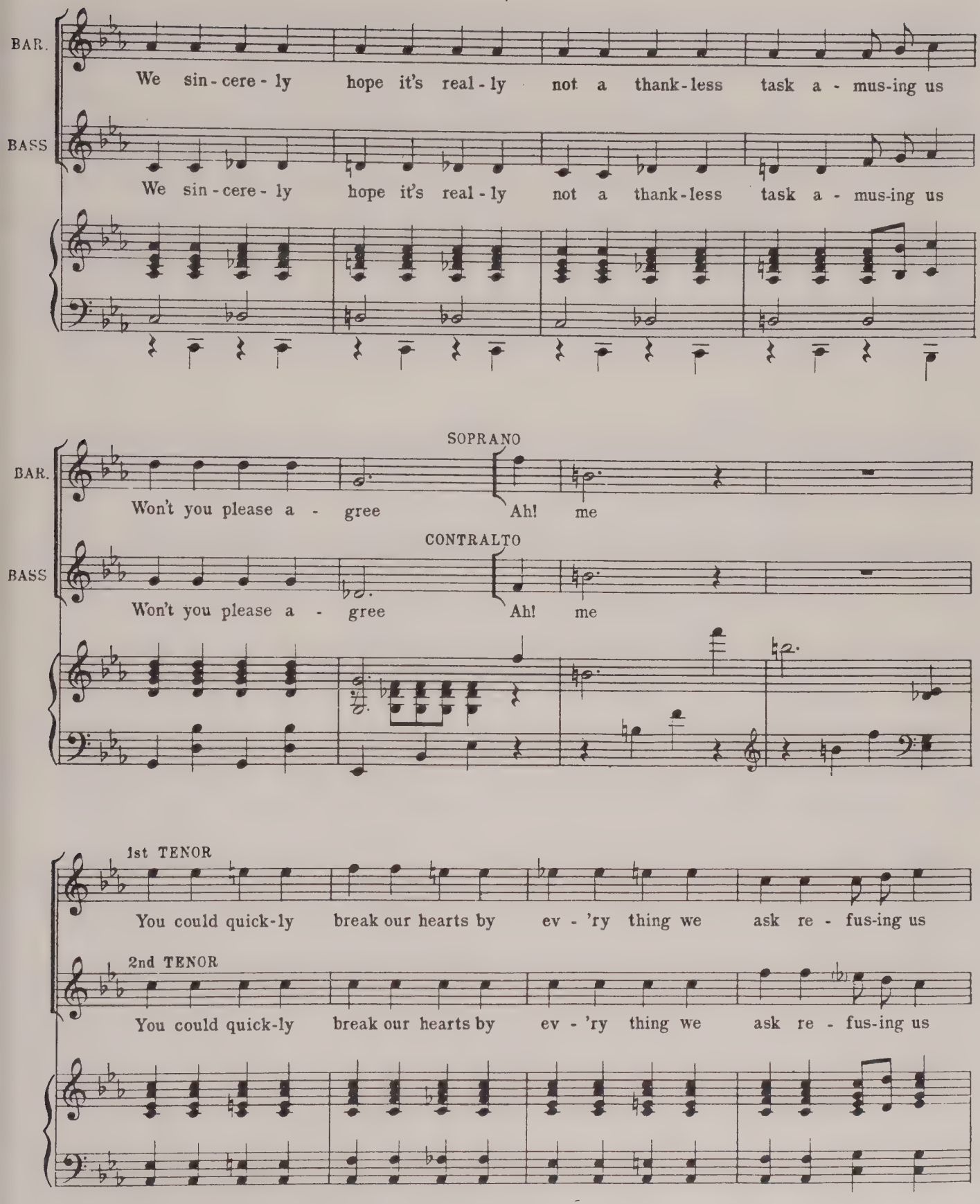

TRIO
f

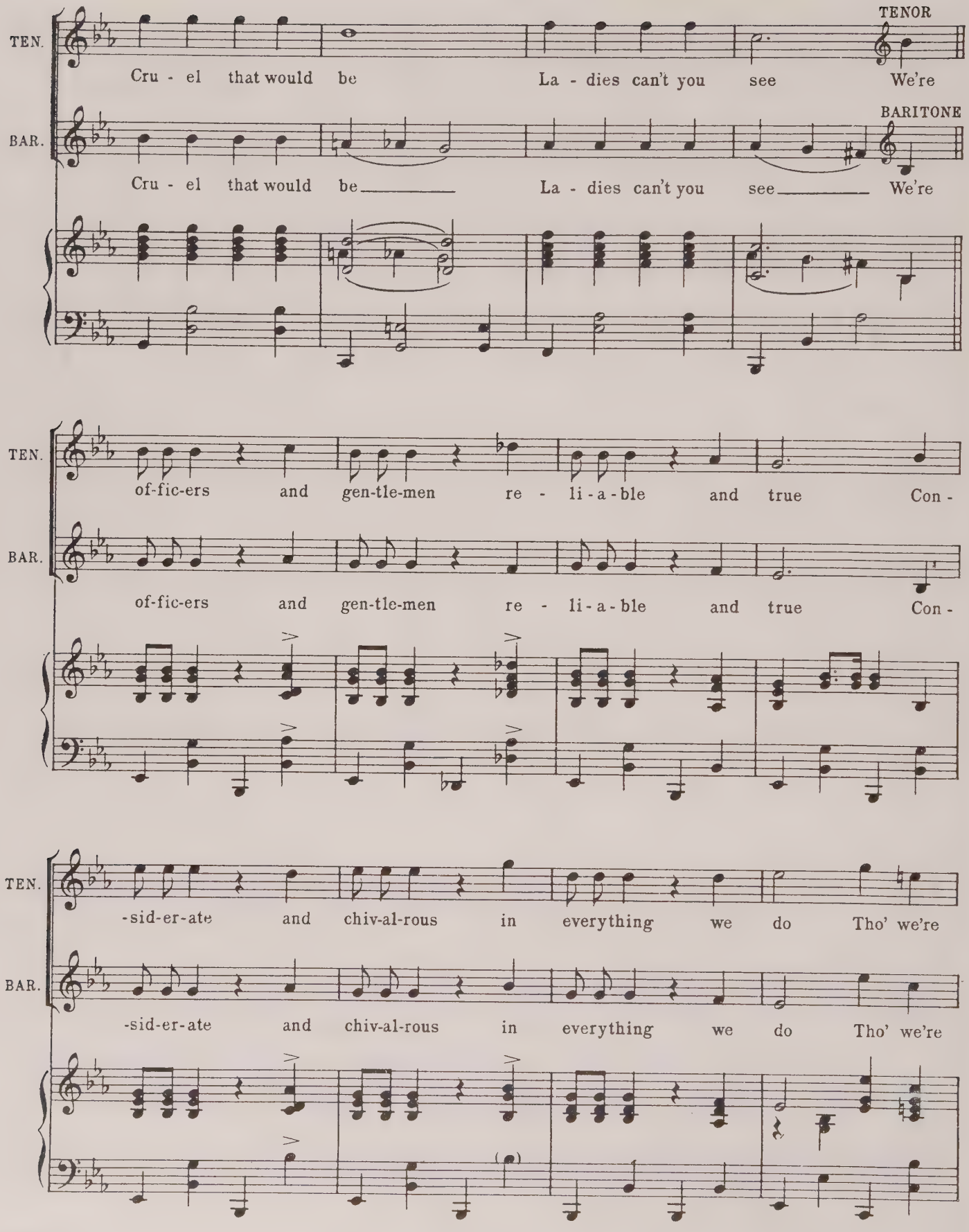
## Nº 14 OFFICERS' CHORUS

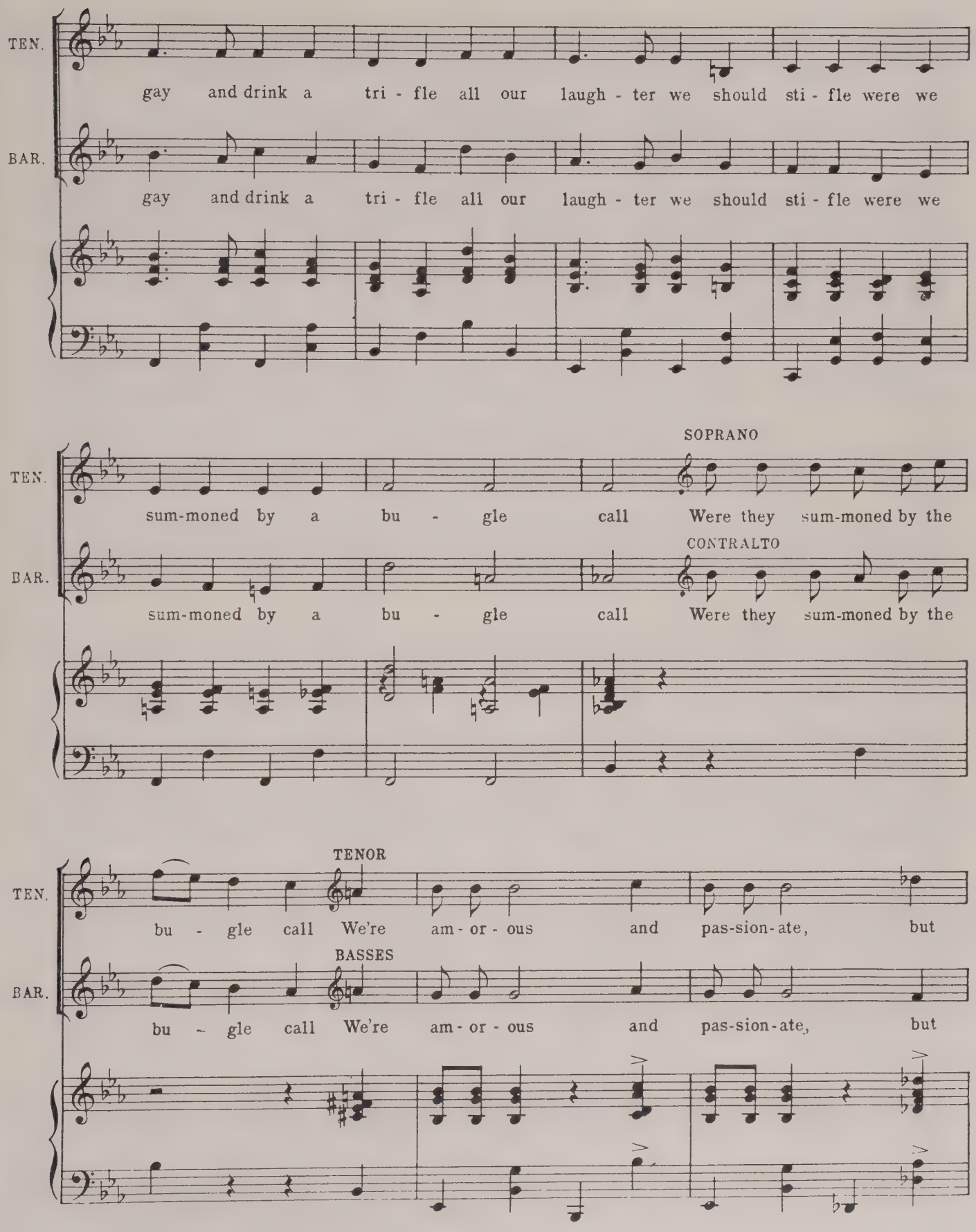


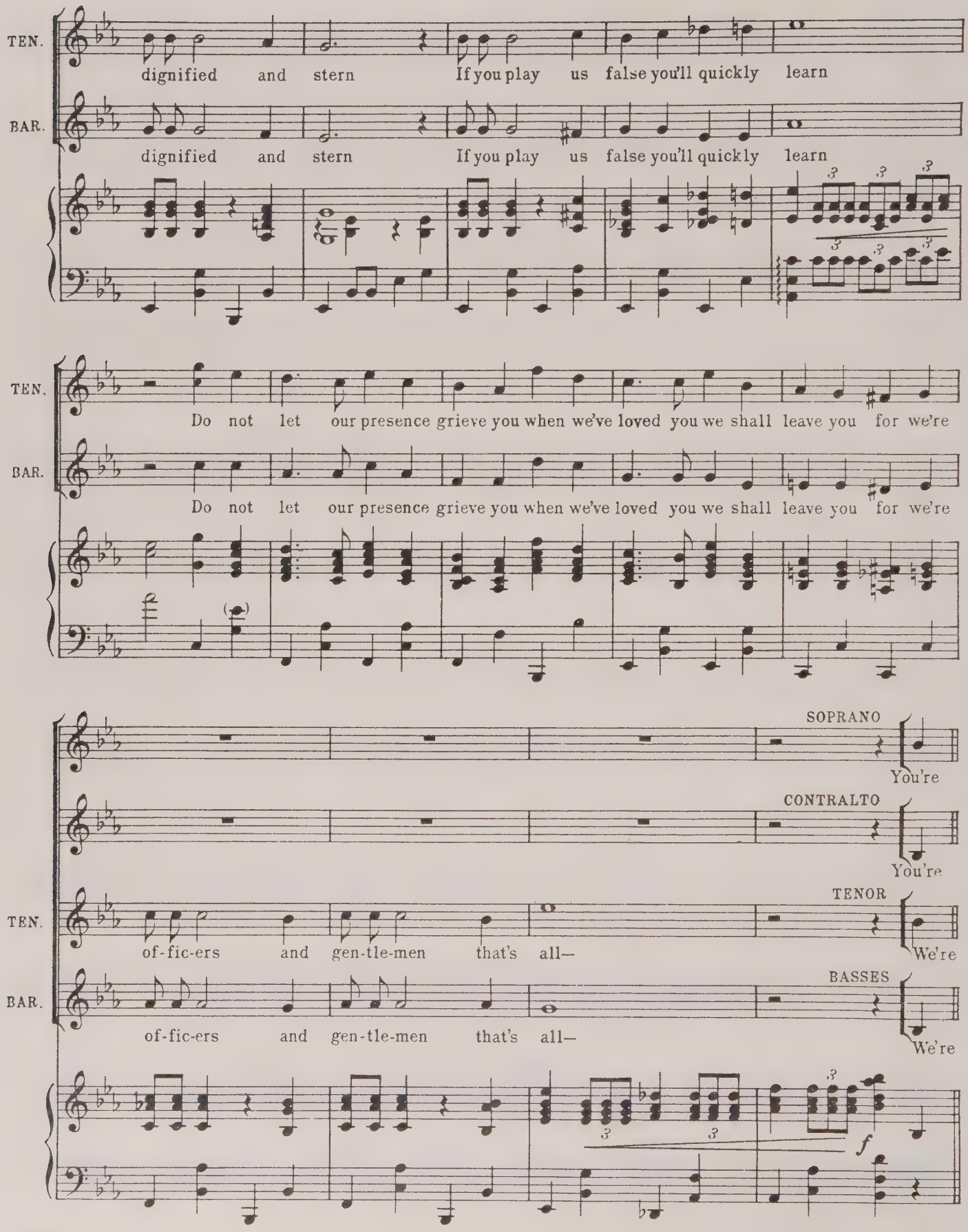

TEN.
wish to or - der wine please ex - press - ly from the Rhine please, the
BASS
wish to or - der wine please ex - press - ly from the Rhine please, the
TEN.
year we real - ly don't much care
SOPRANO
Oh! dear.
BASS
year we real - ly don't much care
CONTRALTO
Oh! dear.
SOP.
Now that you're here think of the Wear and tear
TENOR
We
CON.
Now that you're here think of the Wear and tear
BASS
We

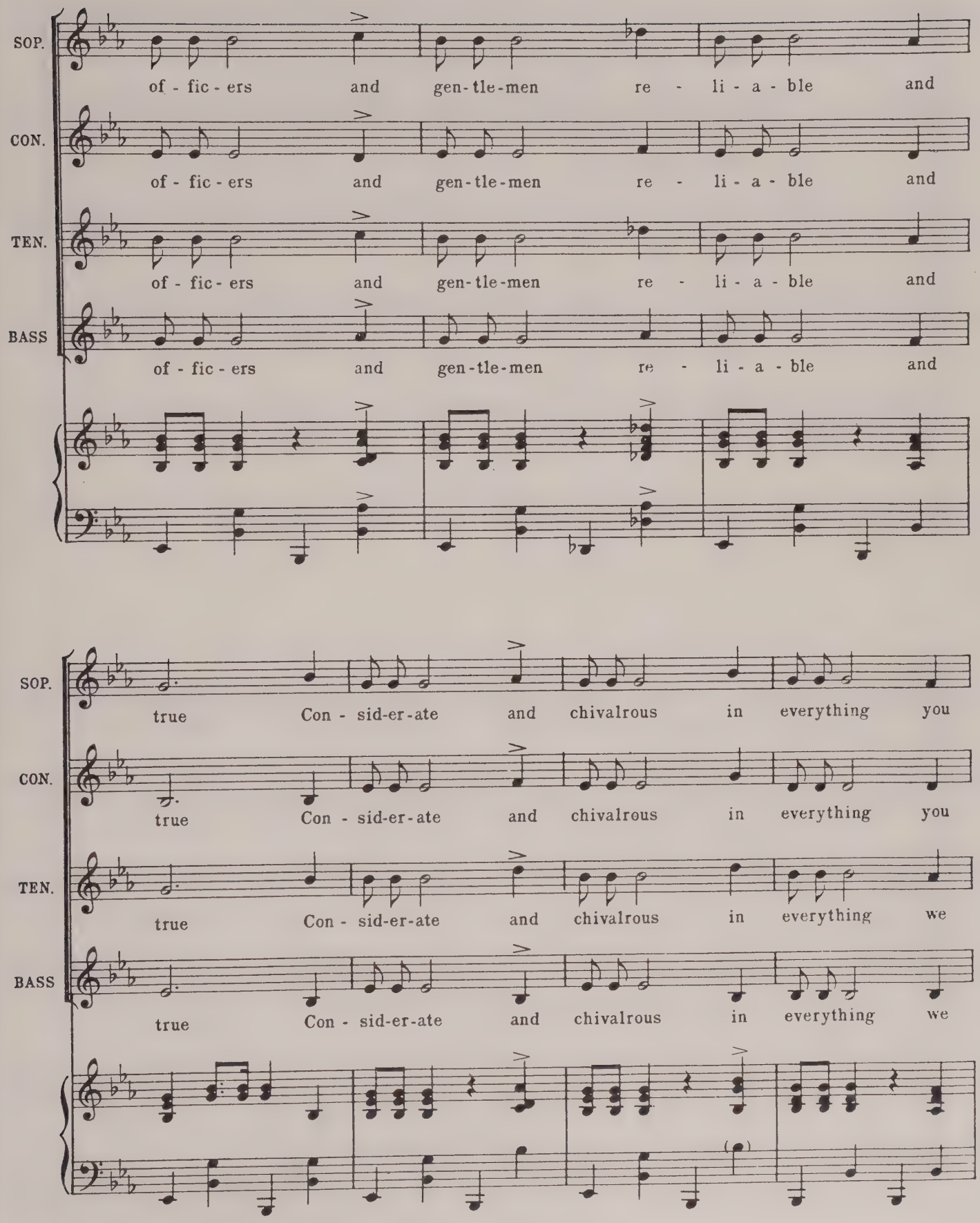

TEN.
hope with-out as-sist - ance to o - ver-come re-sist - ance in
BASS
hope with-out as-sist - ance to o - ver-come re-sist - ance in
TEN.
all you lit - tle la - dies fair
SOPRANO
Oh! well
BASS
all you lit - tle la - dies fair
CONTRALTO
Oh! well
SOP.
How can we tell whe-ther you'd real - ly dare
BARITONE
CON.
How can we tell whe-ther you'd real - ly dare
BASS

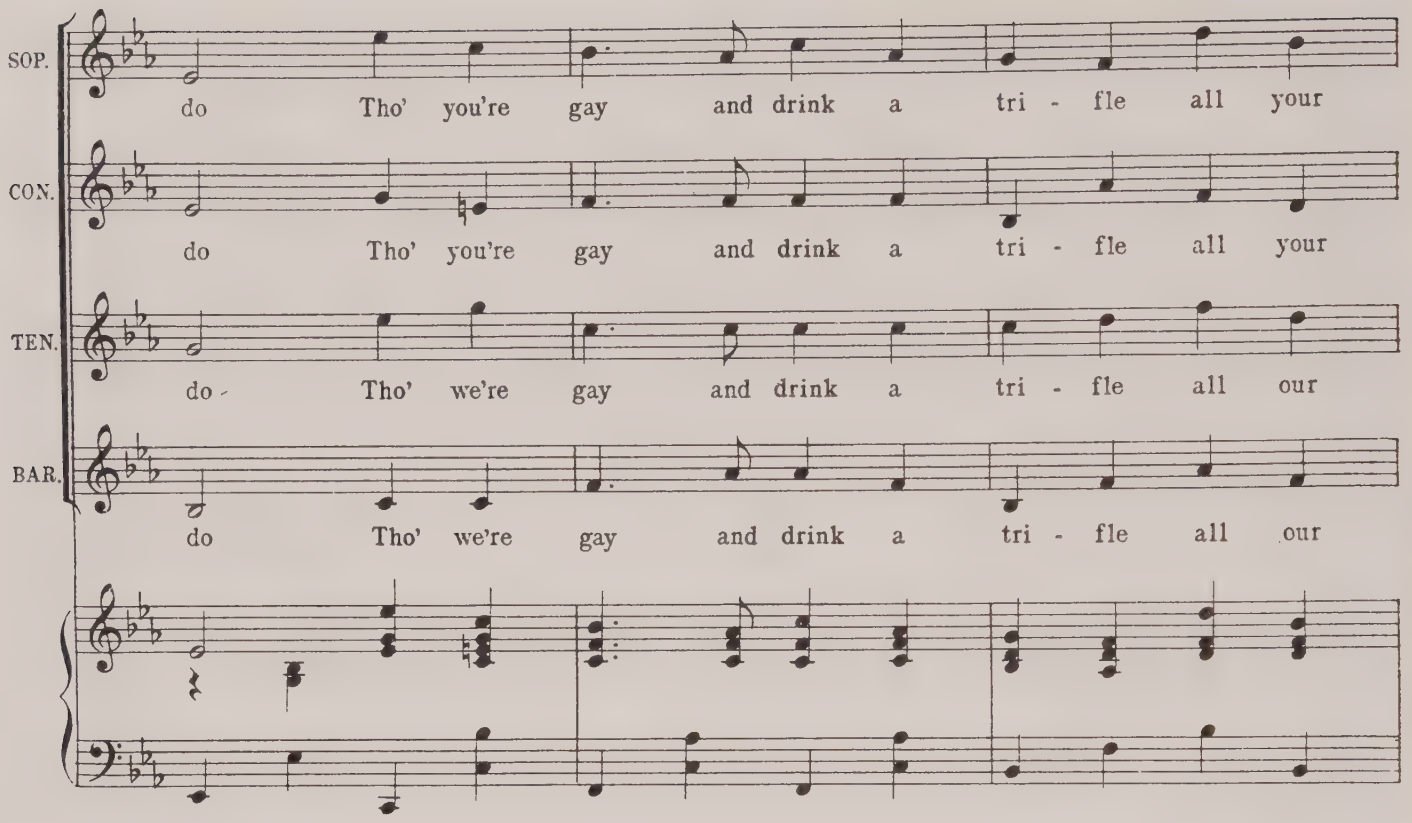

BAR.
We sin - cere - ly hope it's real - ly not a thank - less task a - mus-ing us
BASS
We sin - cere - ly hope it's real - ly not a thank - less task a - mus-ing us
SOPRANO
BAR.
Won't you please a - gree Ah! me
CONTRALTO
BASS
Won't you please a - gree Ah! me
1st TENOR
You could quick-ly break our hearts by ev - 'ry thing we ask re - fus-ing us
2nd TENOR
You could quick-ly break our hearts by ev - 'ry thing we ask re - fus-ing us

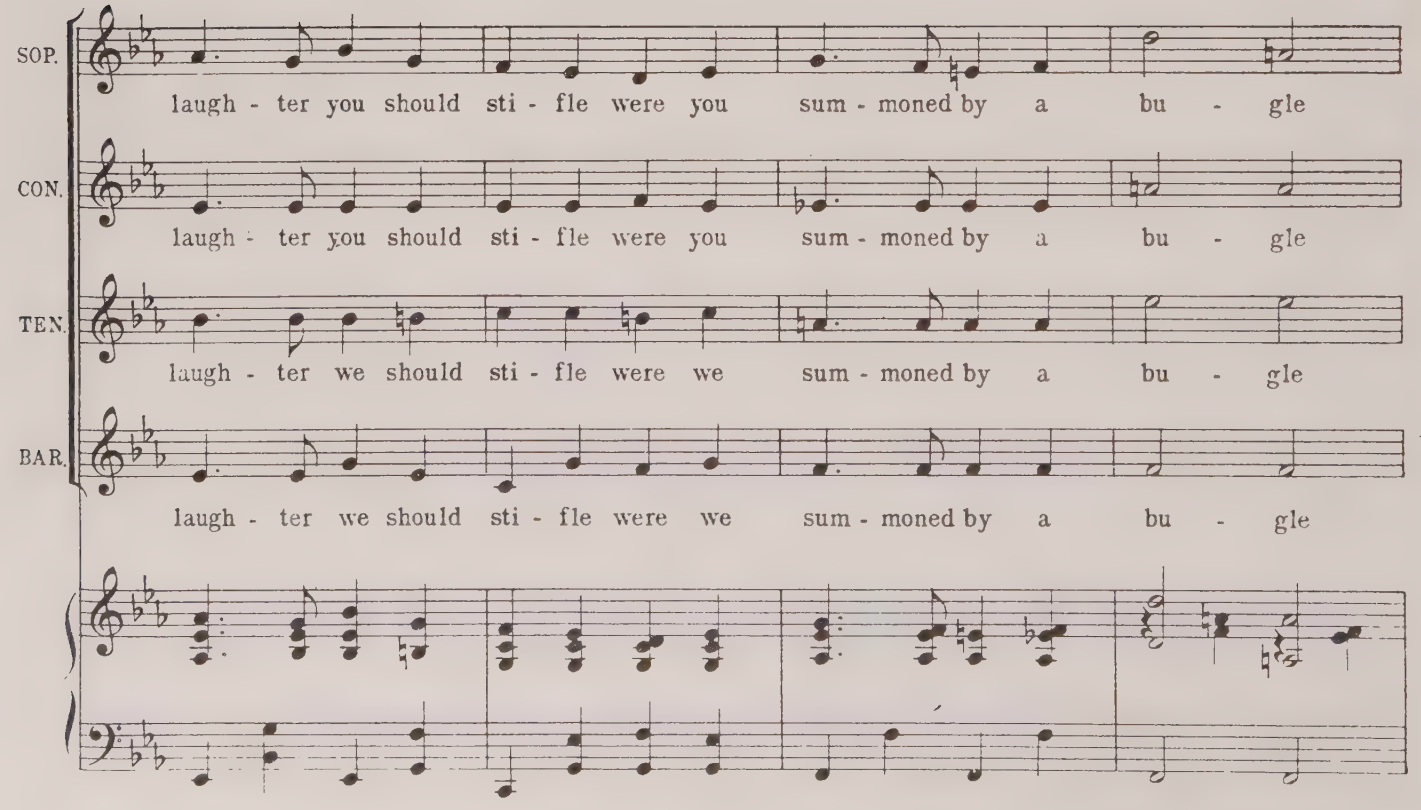

TENOR
TEN.
Cru - el that would be
La - dies can't you see
We're
BARITONE
BAR.
Cru - el that would be
La - dies can't you see
We're
TEN.
of-fic-ers and gen-tle-men re - li-a-ble and true Con -
BAR.
of-fic-ers and gen-tle-men re - li-a-ble and true Con -
TEN.
-sid-er-ate and chiv-al-rous in everything we do Tho' we're
BAR.
-sid-er-ate and chiv-al-rous in everything we do Tho' we're

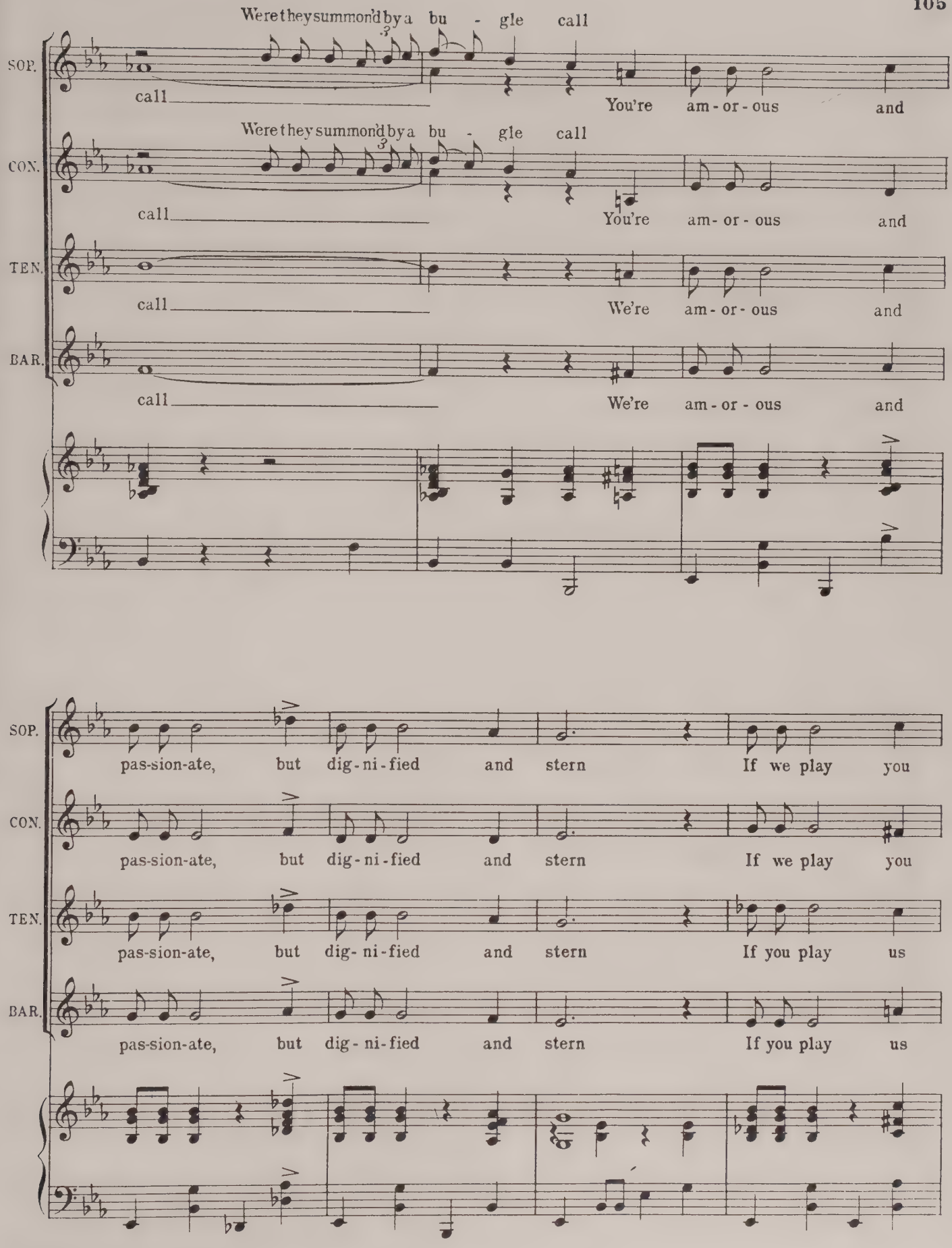

TEN.
gay and drink a tri - fle all our laugh - ter we should sti - fle were we
BAR.
gay and drink a tri - fle all our laugh - ter we should sti - fle were we
SOPRANO
TEN.
sum-moned by a bu - gle call Were they sum-moned by the
CONTRALTO
BAR.
sum-moned by a bu - gle call Were they sum-moned by the
TENOR
TEN.
bu - gle call We're am - or - ous and pas-sion-ate, but
BASSES
BAR.
bu - gle call We're am - or - ous and pas-sion-ate, but

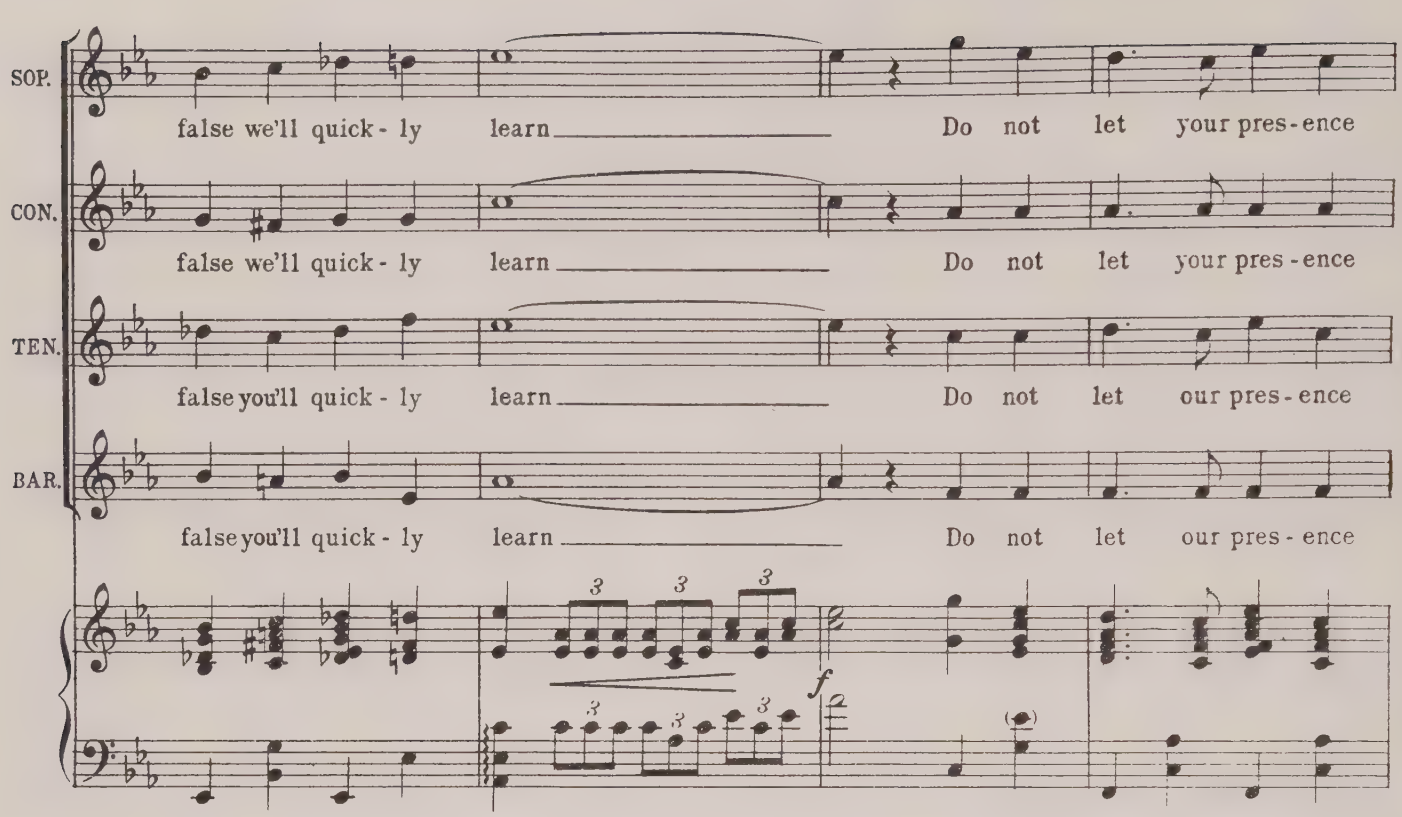

TEN.
dignified and stern If you play us false you'll quickly learn
BAR.
dignified and stern If you play us false you'll quickly learn
TEN.
Do not let our presence grieve you when we've loved you we shall leave you for we're
BAR.
Do not let our presence grieve you when we've loved you we shall leave you for we're
SOPRANO
You're
CONTRALTO
You're
TEN.
of-fic-ers and gen-tle-men that's all—
TENOR
We're
BAR.
of-fic-ers and gen-tle-men that's all—
BASSES
We're
f

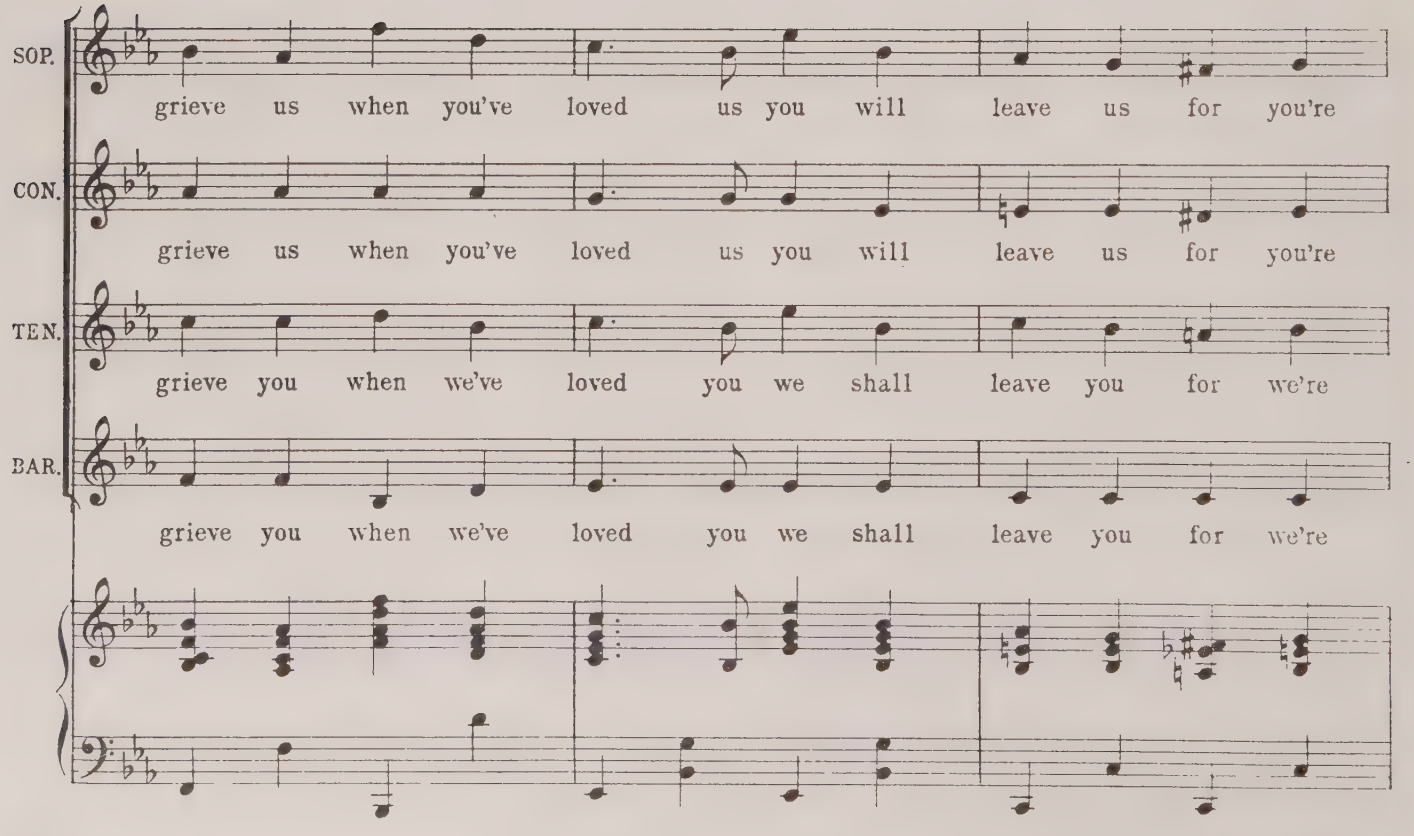

SOP.
of - fic - ers and gen-tle-men re - li - a - ble and
CON.
of - fic - ers and gen-tle-men re - li - a - ble and
TEN.
of - fic - ers and gen-tle-men re - li - a - ble and
BASS
of - fic - ers and gen-tle-men re - li - a - ble and
SOP.
true Con - sid-er-ate and chivalrous in everything you
CON.
true Con - sid-er-ate and chivalrous in everything you
TEN.
true Con - sid-er-ate and chivalrous in everything we
BASS
true Con - sid-er-ate and chivalrous in everything we

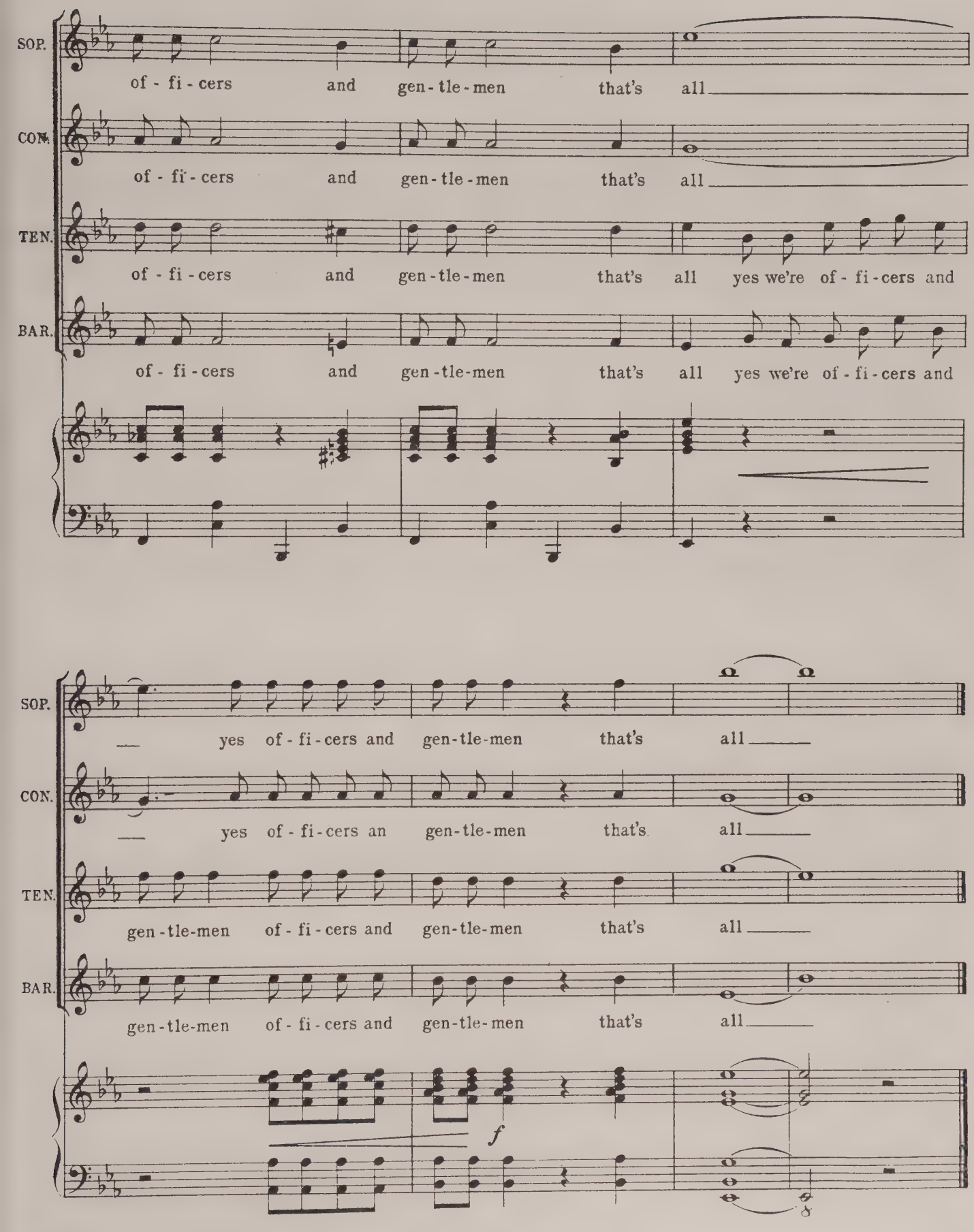

SOP.
do Tho' you're gay and drink a tri - fle all your
CON.
do Tho' you're gay and drink a tri - fle all your
TEN.
do - Tho' we're gay and drink a tri - fle all our
BAR.
do Tho' we're gay and drink a tri - fle all our


SOP.
laugh - ter you should sti - fle were you sum - moned by a bu - gle
CON.
laugh - ter you should sti - fle were you sum - moned by a bu - gle
TEN.
laugh - ter we should sti - fle were we sum - moned by a bu - gle
BAR.
laugh - ter we should sti - fle were we sum - moned by a bu - gle


SOP.
CON.
TEN.
BAR.
Were they summon'd by a bu - gle call
call
You're am - or - ous and
Were they summon'd by a bu - gle call
call
You're am - or - ous and
call
We're am - or - ous and
call
We're am - or - ous and
pas-sion-ate, but dig - ni - fied and stern If we play you
pas-sion-ate, but dig - ni - fied and stern If we play you
pas-sion-ate, but dig - ni - fied and stern If you play us
pas-sion-ate, but dig - ni - fied and stern If you play us


SOP.
false we'll quick - ly learn Do not let your pres - ence
CON.
false we'll quick - ly learn Do not let your pres - ence
TEN.
false you'll quick - ly learn Do not let our pres - ence
BAR.
false you'll quick - ly learn Do not let our pres - ence
3
3
3
3
3
3
f

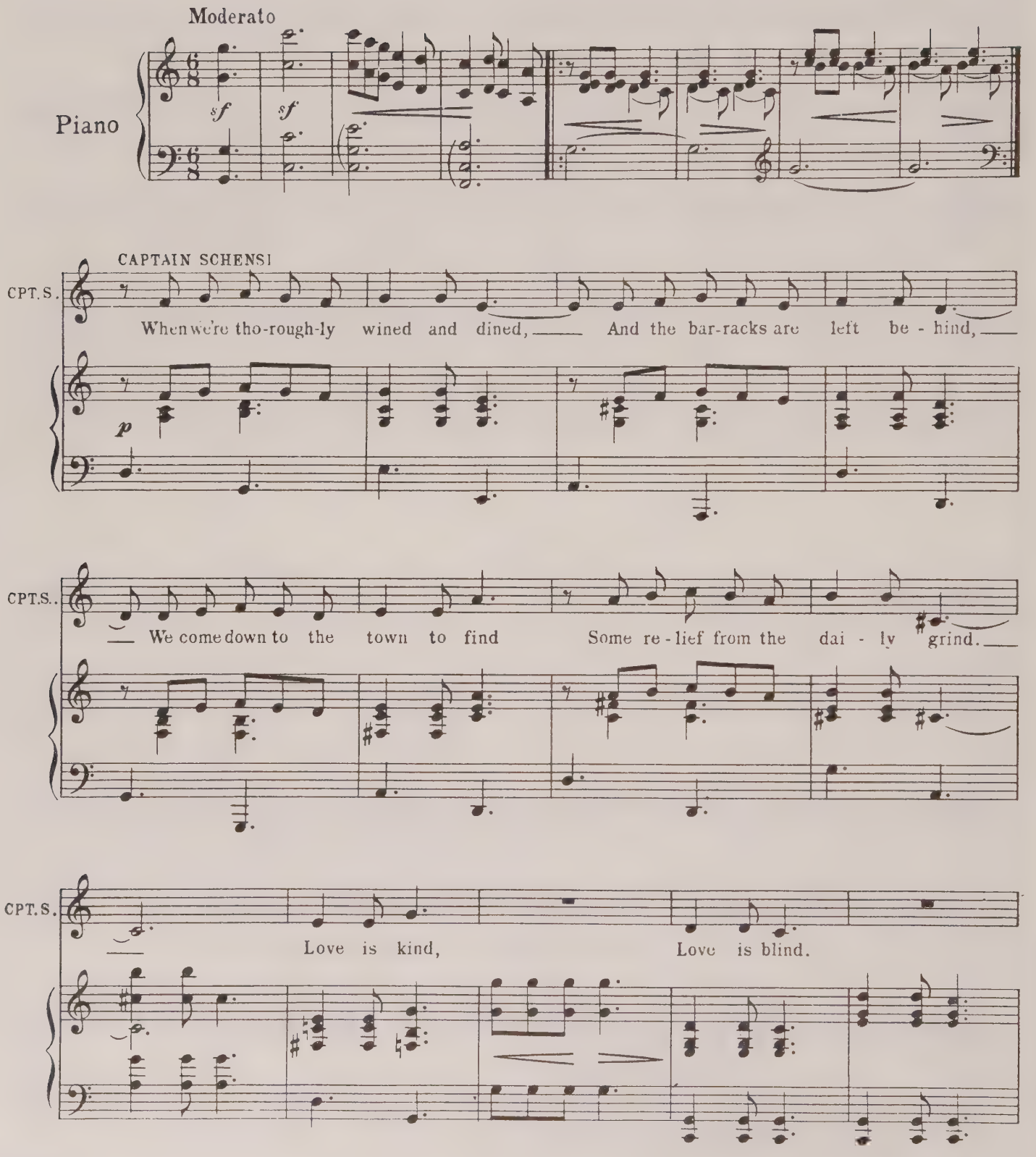

SOP.
grieve us when you've loved us you will leave us for you're
CON.
grieve us when you've loved us you will leave us for you're
TEN.
grieve you when we've loved you we shall leave you for we're
BAR.
grieve you when we've loved you we shall leave you for we're

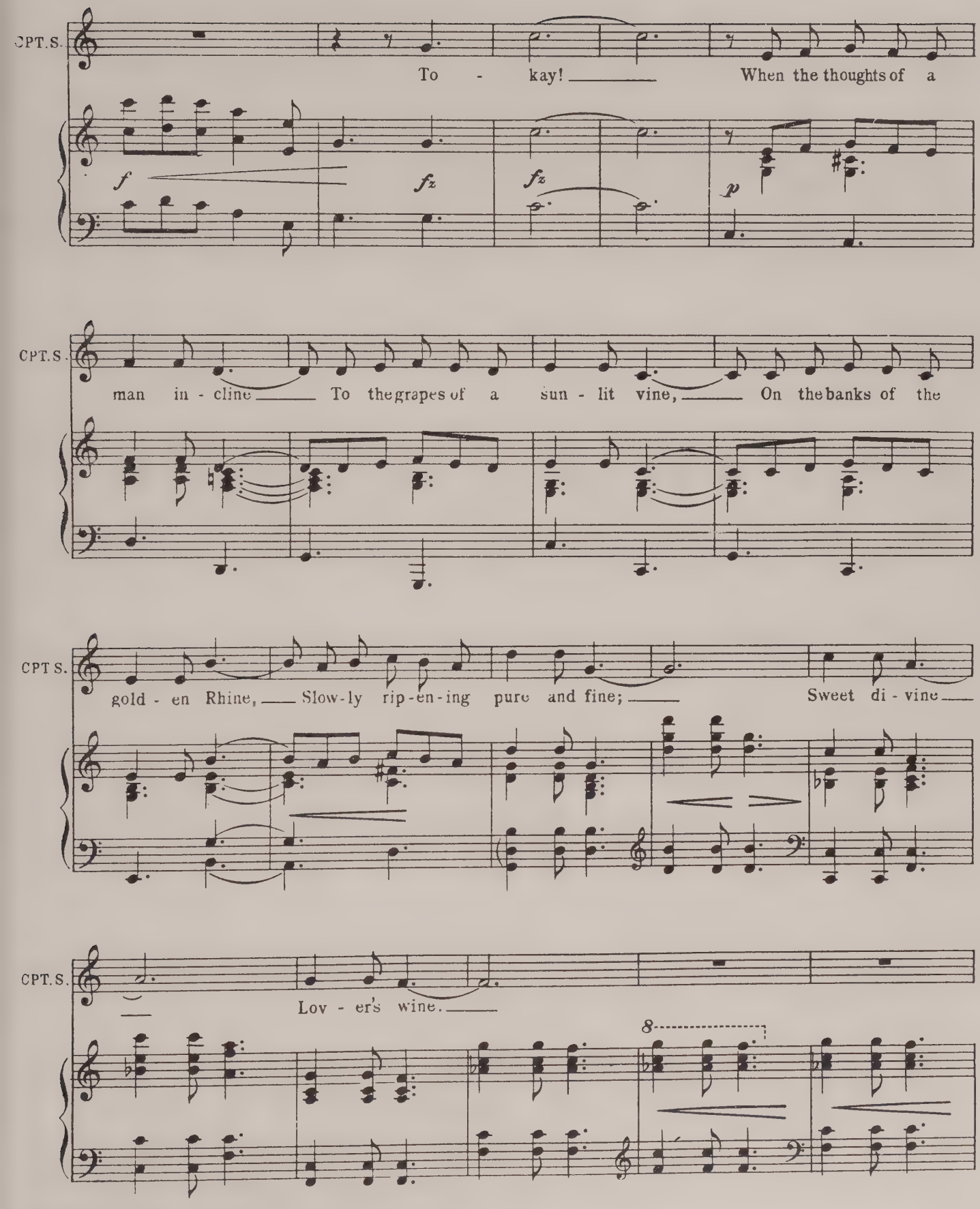

SOP.
of - fi - cers and gen - tle - men that's all
CON.
of - fi - cers and gen - tle - men that's all
TEN.
of - fi - cers and gen - tle - men that's all yes we're of - fi - cers and
BAR.
of - fi - cers and gen - tle - men that's all yes we're of - fi - cers and
SOP.
yes of - fi - cers and gen - tle - men that's all
CON.
yes of - fi - cers an gen - tle - men that's all
TEN.
gen - tle - men of - fi - cers and gen - tle - men that's all
BAR.
gen - tle - men of - fi - cers and gen - tle - men that's all
f

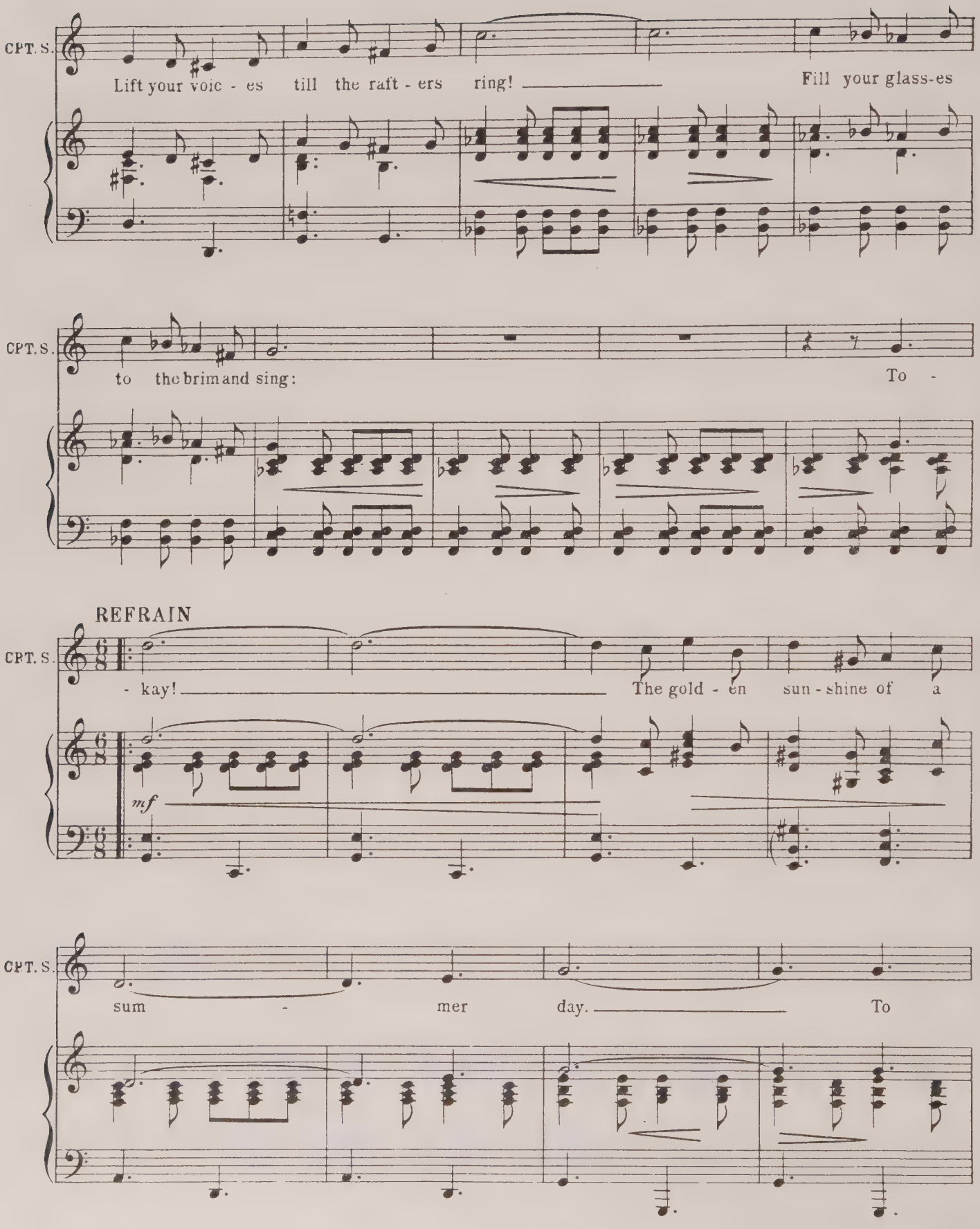
No. 15

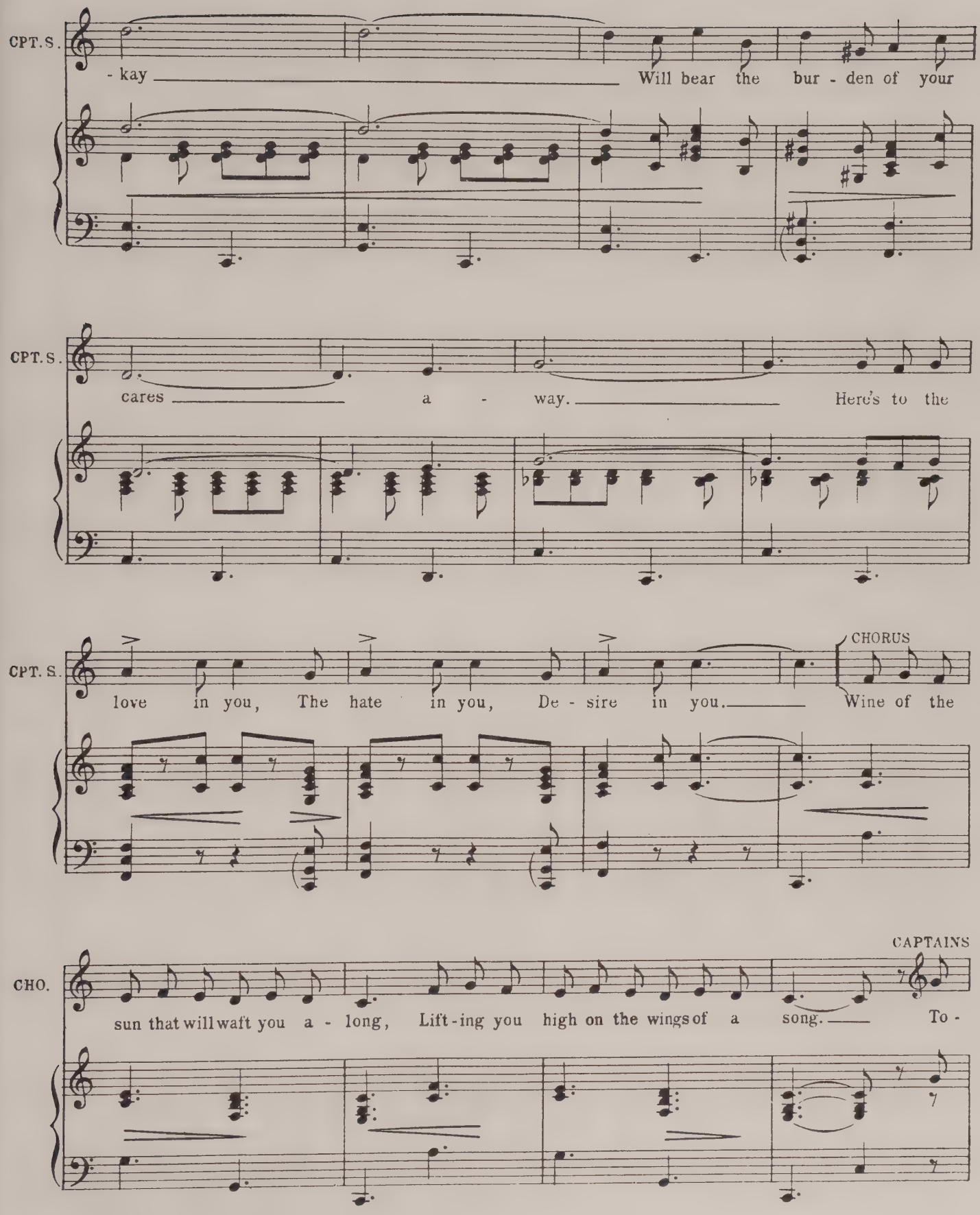
## SONG-(Captain Schensi) and CHORUS

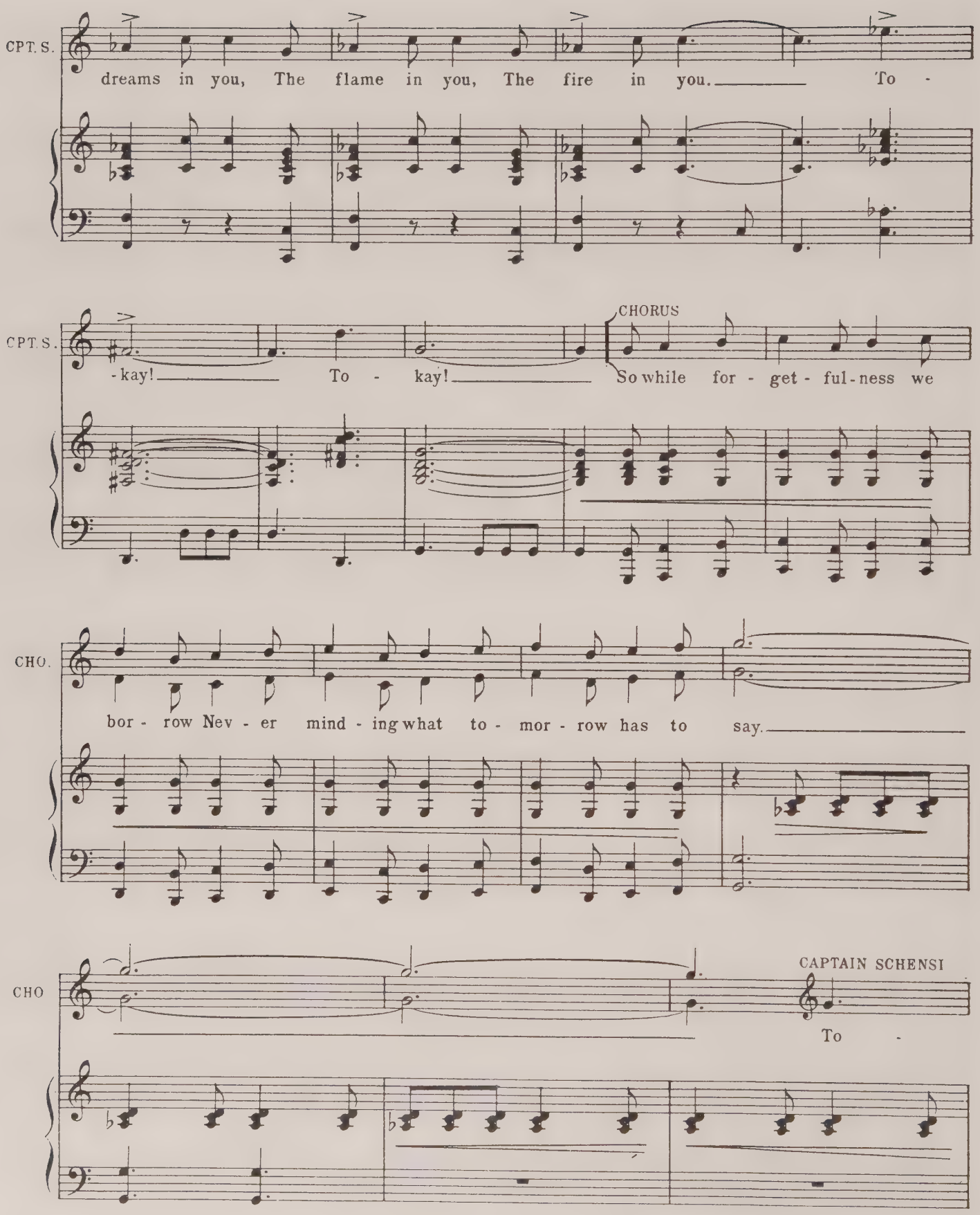
"TOKAY"

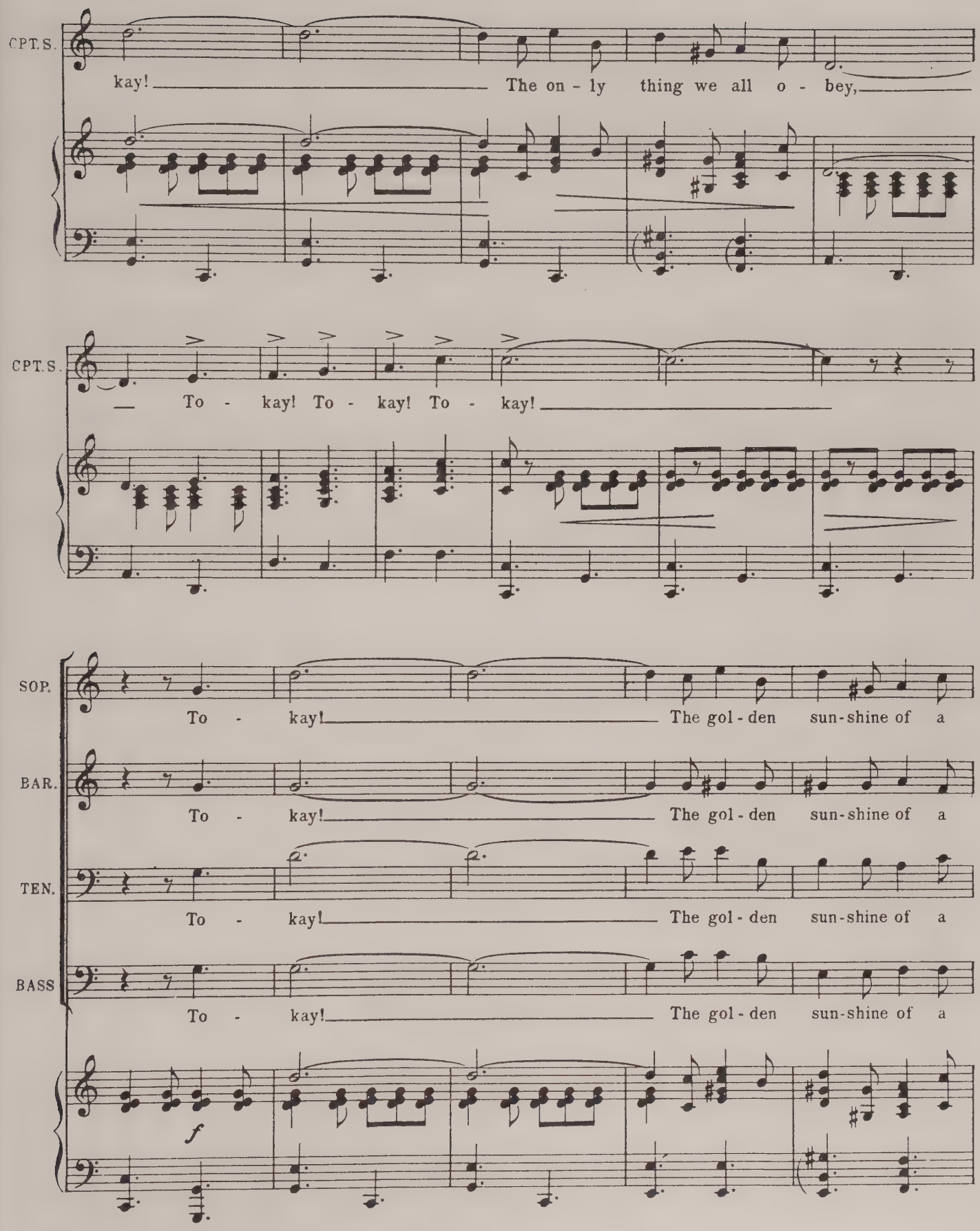


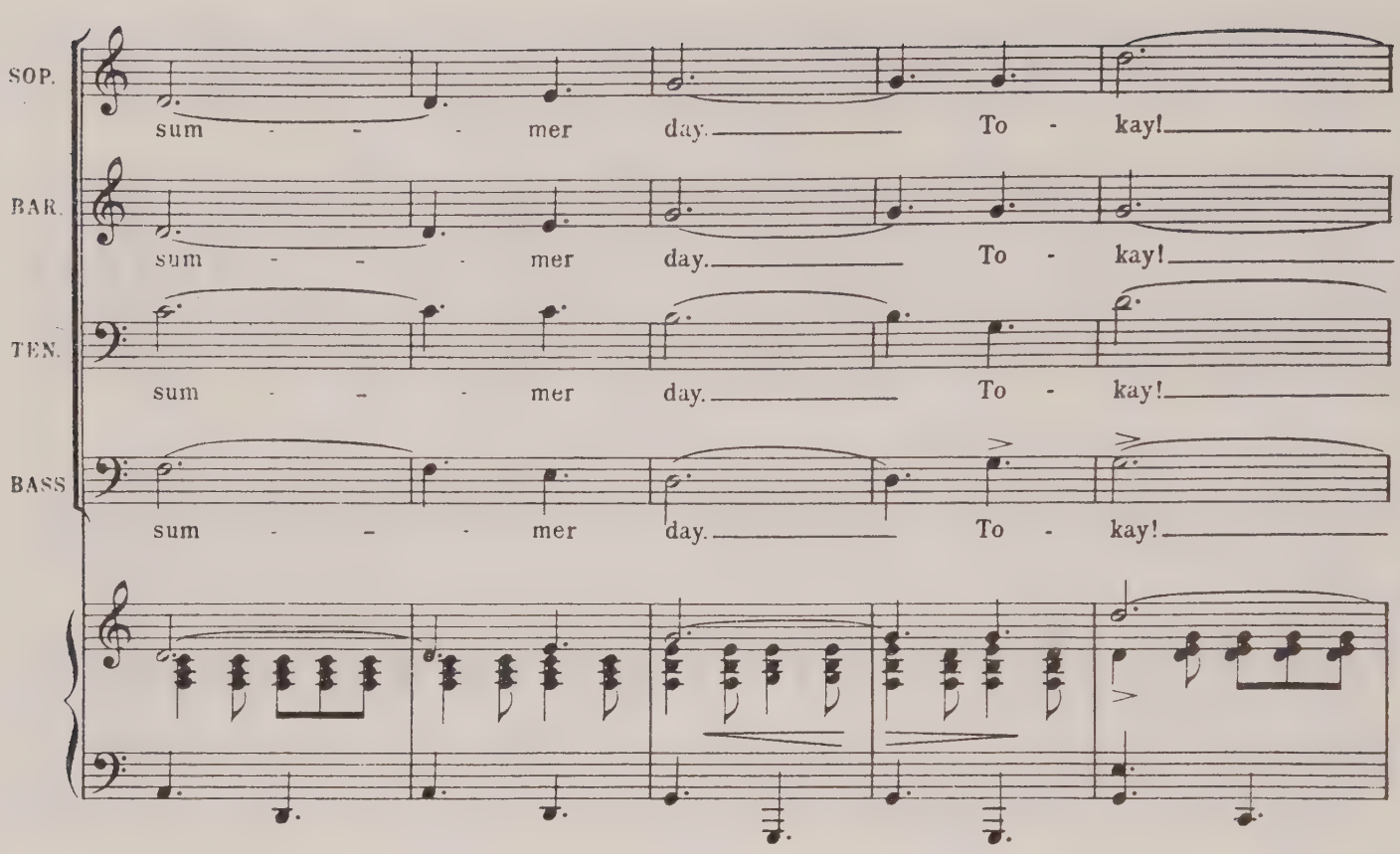

CPT.S.
To - kay! When the thoughts of a
f fz fz p
CPT.S.
man in - cline To the grapes of a sun - lit vine, On the banks of the
CPT.S.
gold - en Rhine, Slow-ly rip-en-ing pure and fine; Sweet di - vine
CPT.S.
Lov - er's wine.
8

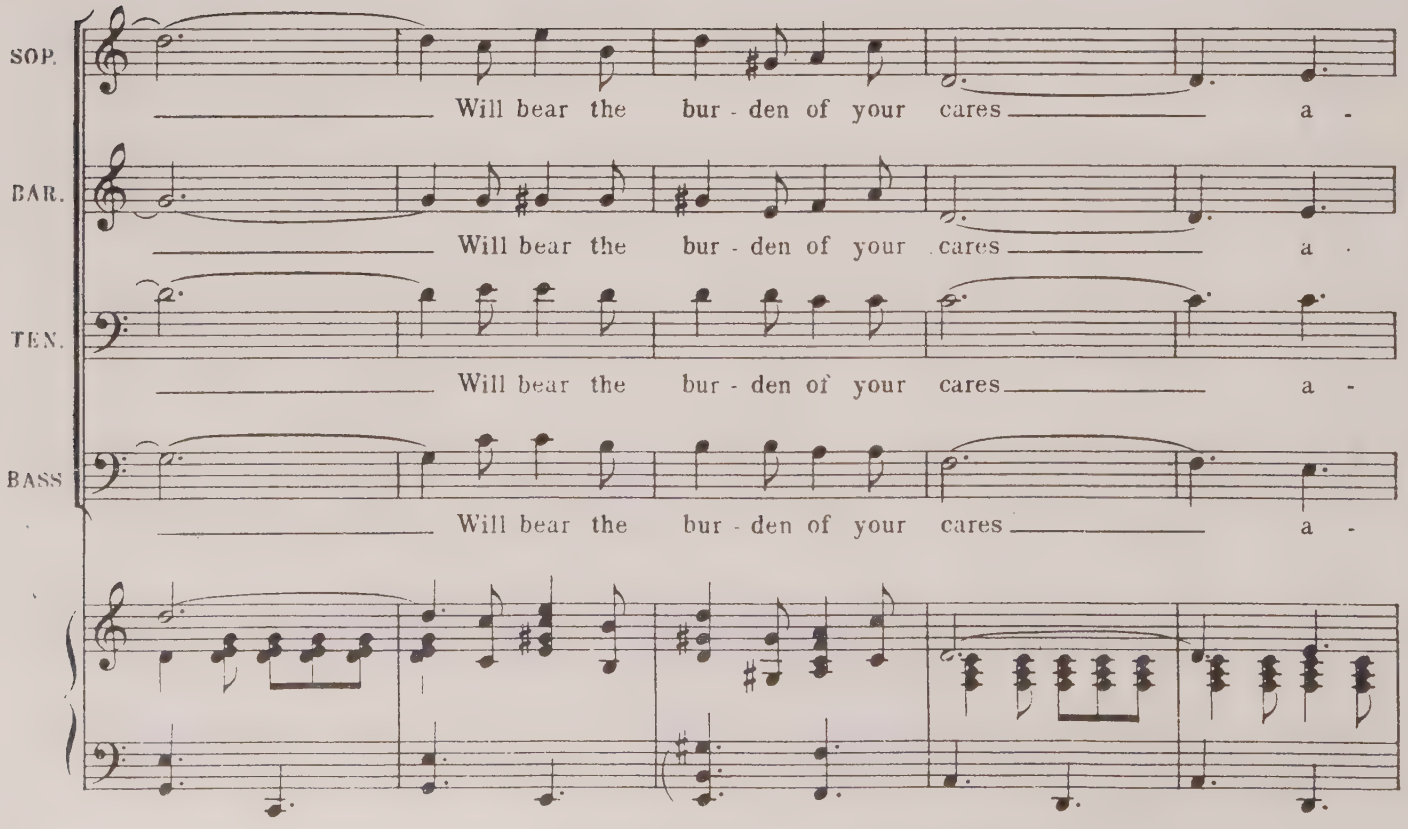

CPT. S.
Lift your voic - es till the raft - ers ring! Fill your glass-es
CPT. S.
to the brim and sing: To -
REFRAIN
CPT. S.
- kay! The gold - en sun - shine of a
mf
CPT. S.
sum - mer day. To

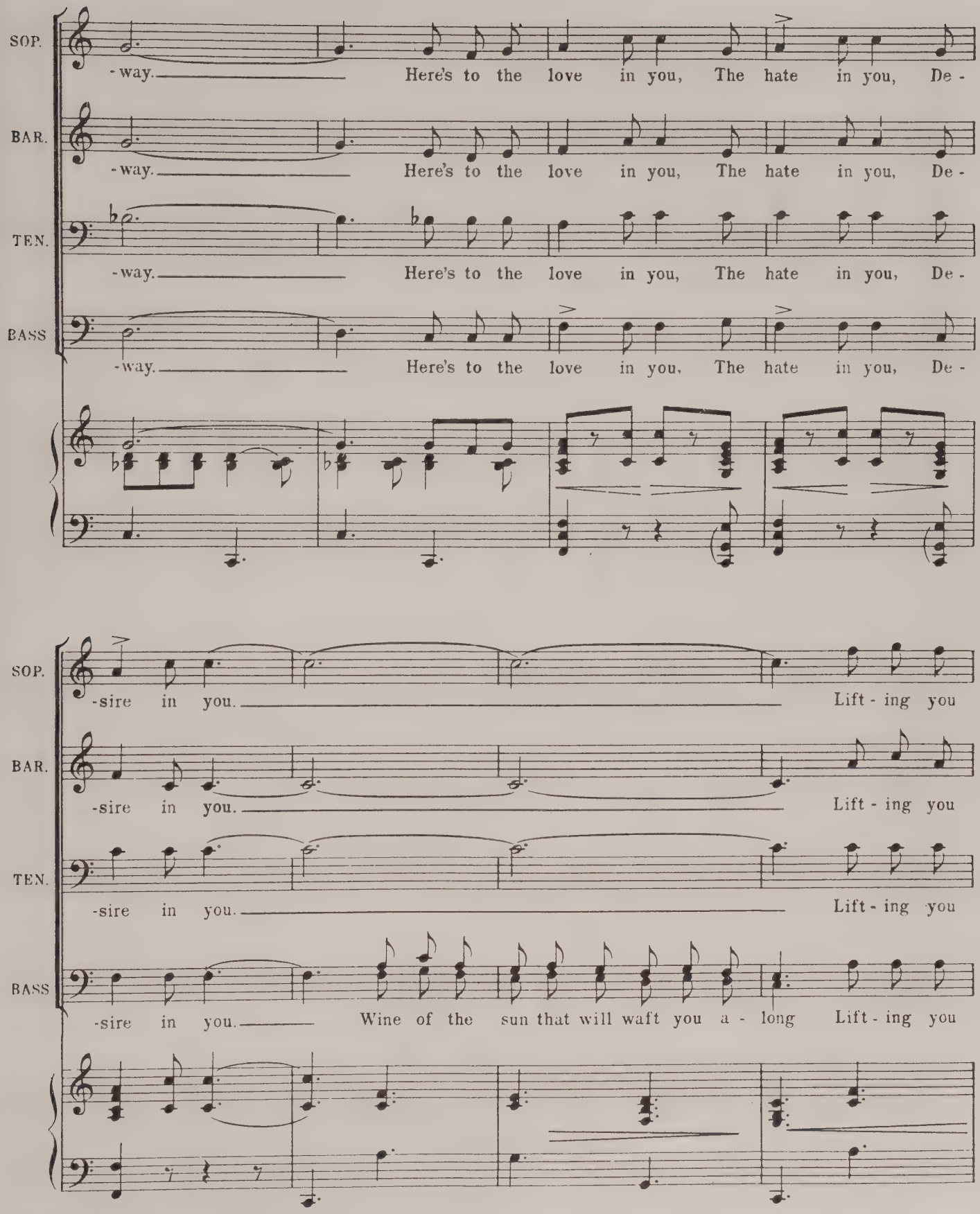

CPT. S.
- kay
Will bear the bur - den of your
CPT. S.
cares a - way.
Here's to the
CPT. S.
love in you, The hate in you, De - sire in you.
CHORUS
Wine of the
CHO.
CAPTAINS
sun that will waft you a - long, Lift - ing you high on the wings of a song.
To -

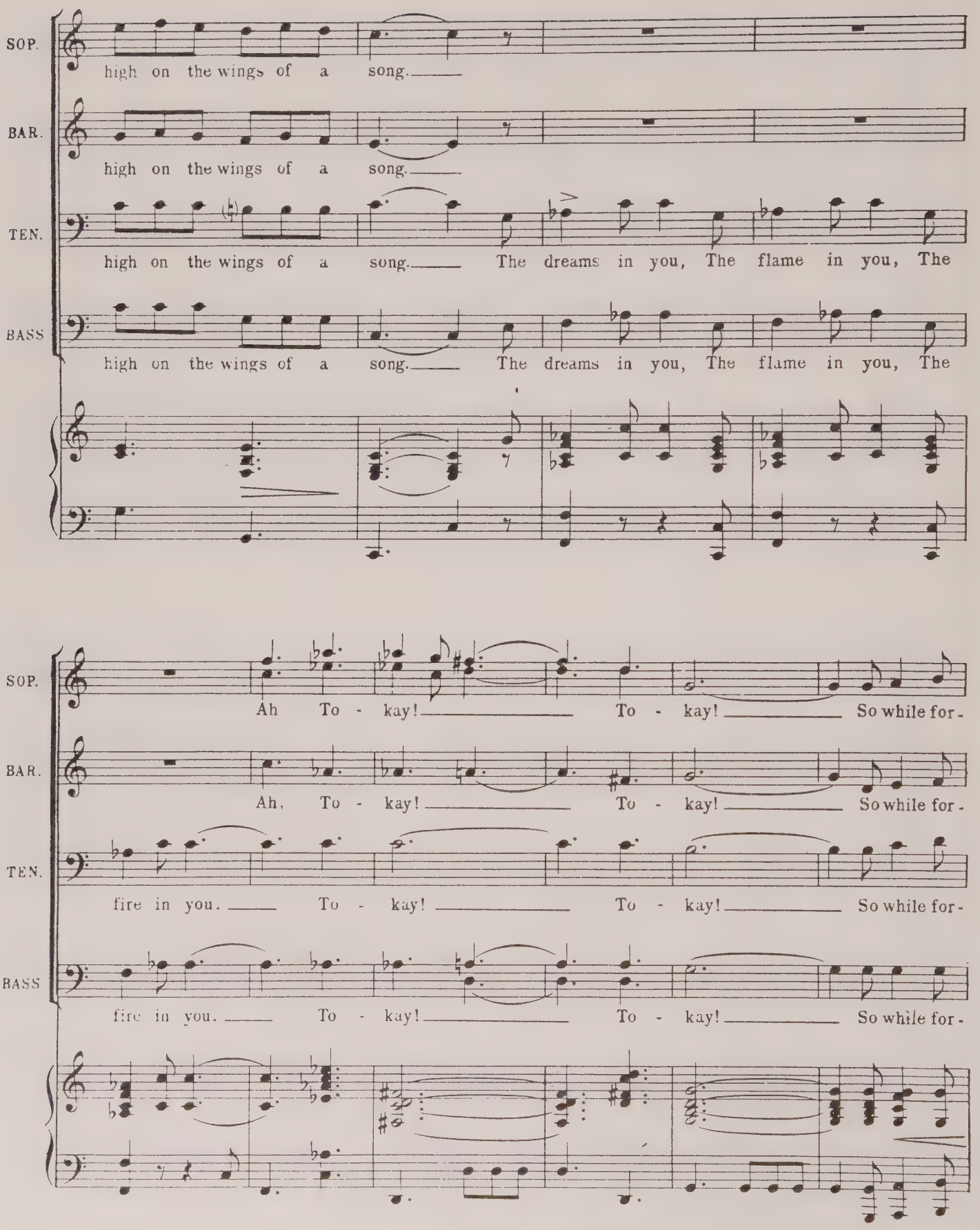

CPT. S.
dreams in you, The flame in you, The fire in you. To -
CPT. S.
-kay! To - kay!
CHORUS
So while for - get - ful - ness we
CHO.
bor - row Nev - er mind - ing what to - mor - row has to say.
CHO
CAPTAIN SCHENSI
To -

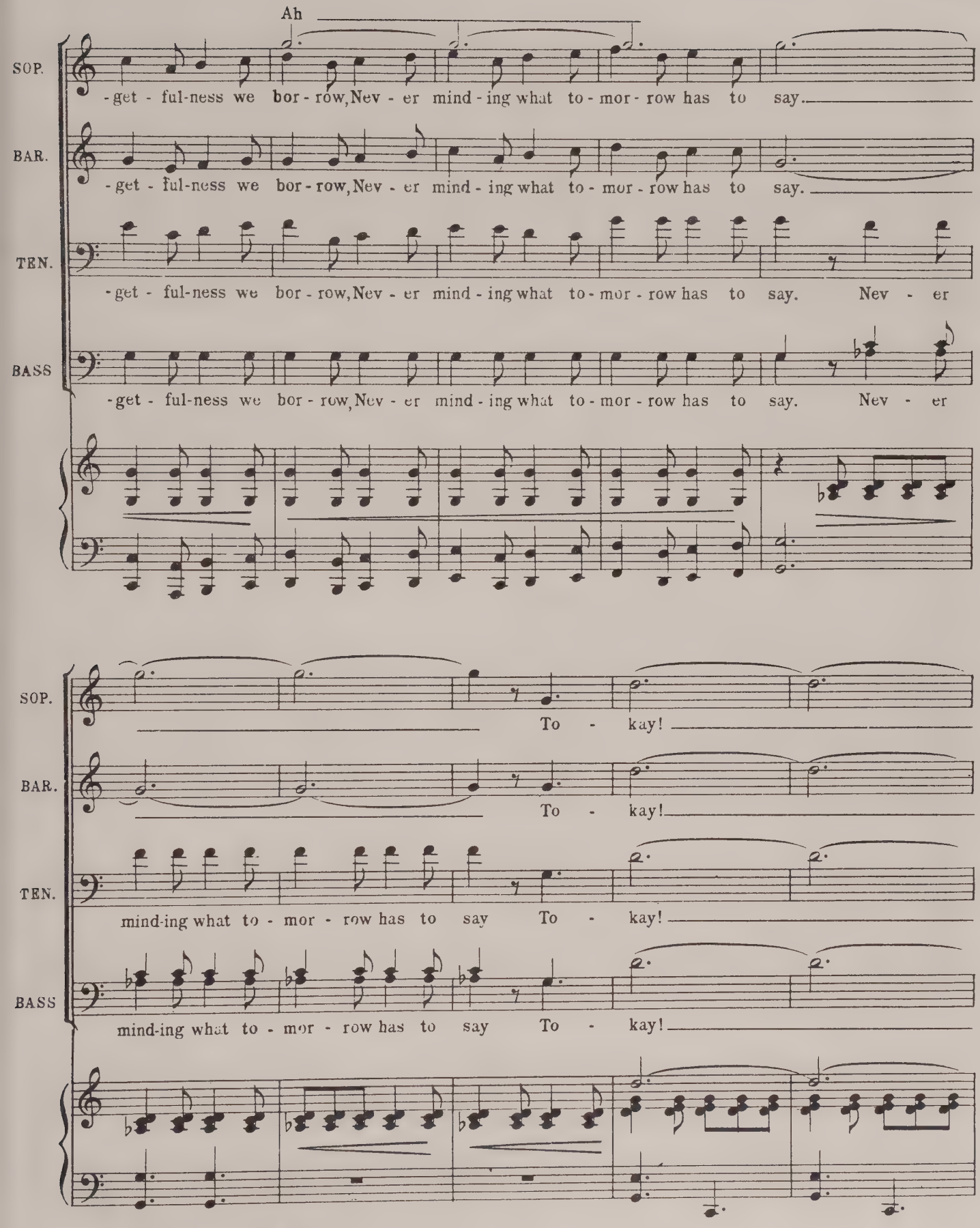

CPT.S.
kay! The on - ly thing we all o - bey,
CPT.S.
— To - kay! To - kay! To - kay!
SOP.
To - kay! The gol - den sun-shine of a
BAR.
To - kay! The gol - den sun-shine of a
TEN.
To - kay! The gol - den sun-shine of a
BASS
To - kay! The gol - den sun-shine of a
f

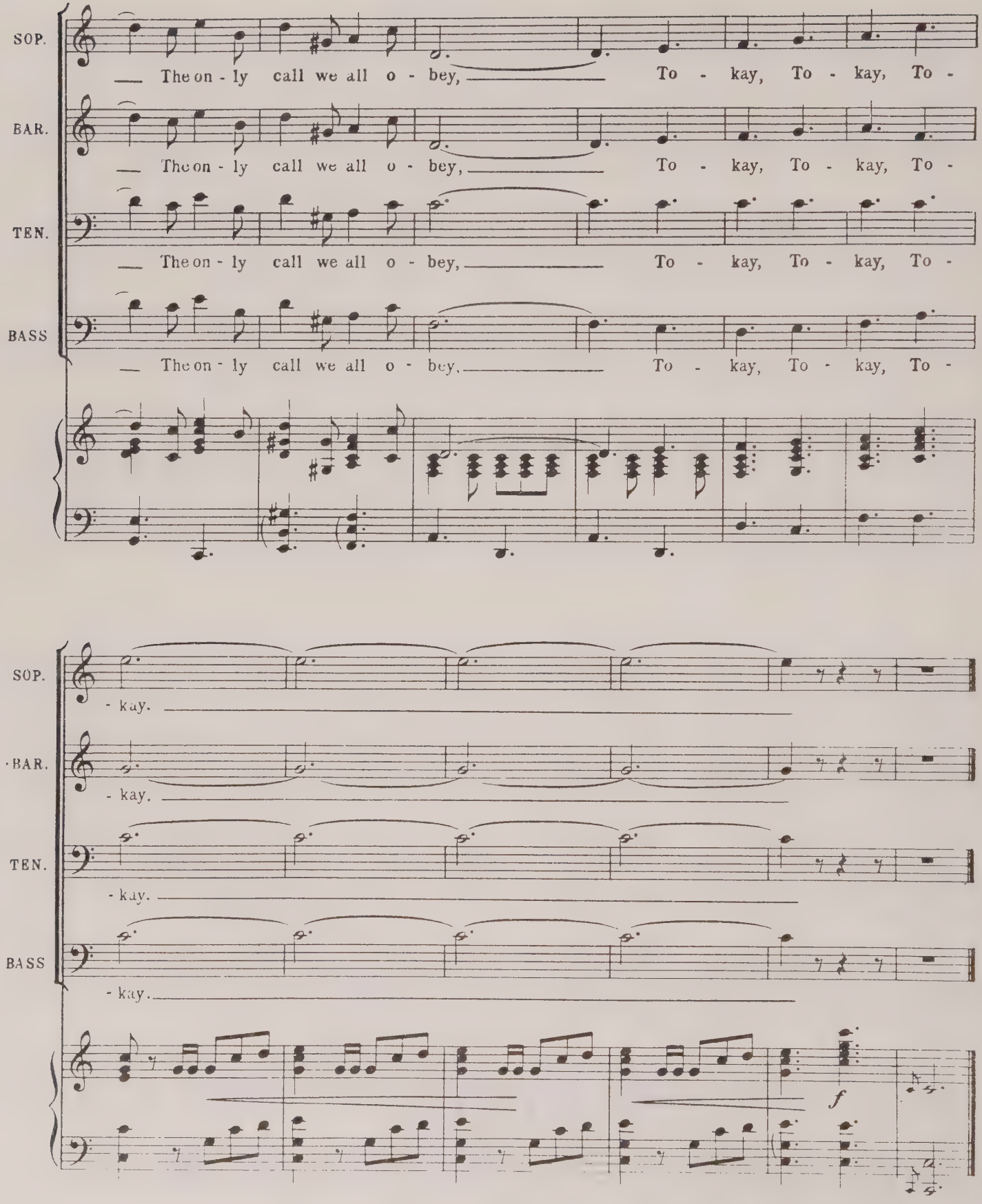

SOP.
sum - - - mer day. To - kay!
BAR.
sum - - - mer day. To - kay!
TEN.
sum - - - mer day. To - kay!
BASS
sum - - - mer day. To - kay!


SOP.
Will bear the bur - den of your cares a -
BAR.
Will bear the bur - den of your cares a -
TEN.
Will bear the bur - den of your cares a -
BASS
Will bear the bur - den of your cares a -


SOP.
-way. Here's to the love in you, The hate in you, De -
BAR.
-way. Here's to the love in you, The hate in you, De -
TEN.
-way. Here's to the love in you, The hate in you, De -
BASS
-way. Here's to the love in you, The hate in you, De -
SOP.
-sire in you. Lift - ing you
BAR.
-sire in you. Lift - ing you
TEN.
-sire in you. Lift - ing you
BASS
-sire in you. Wine of the sun that will waft you a - long Lift - ing you

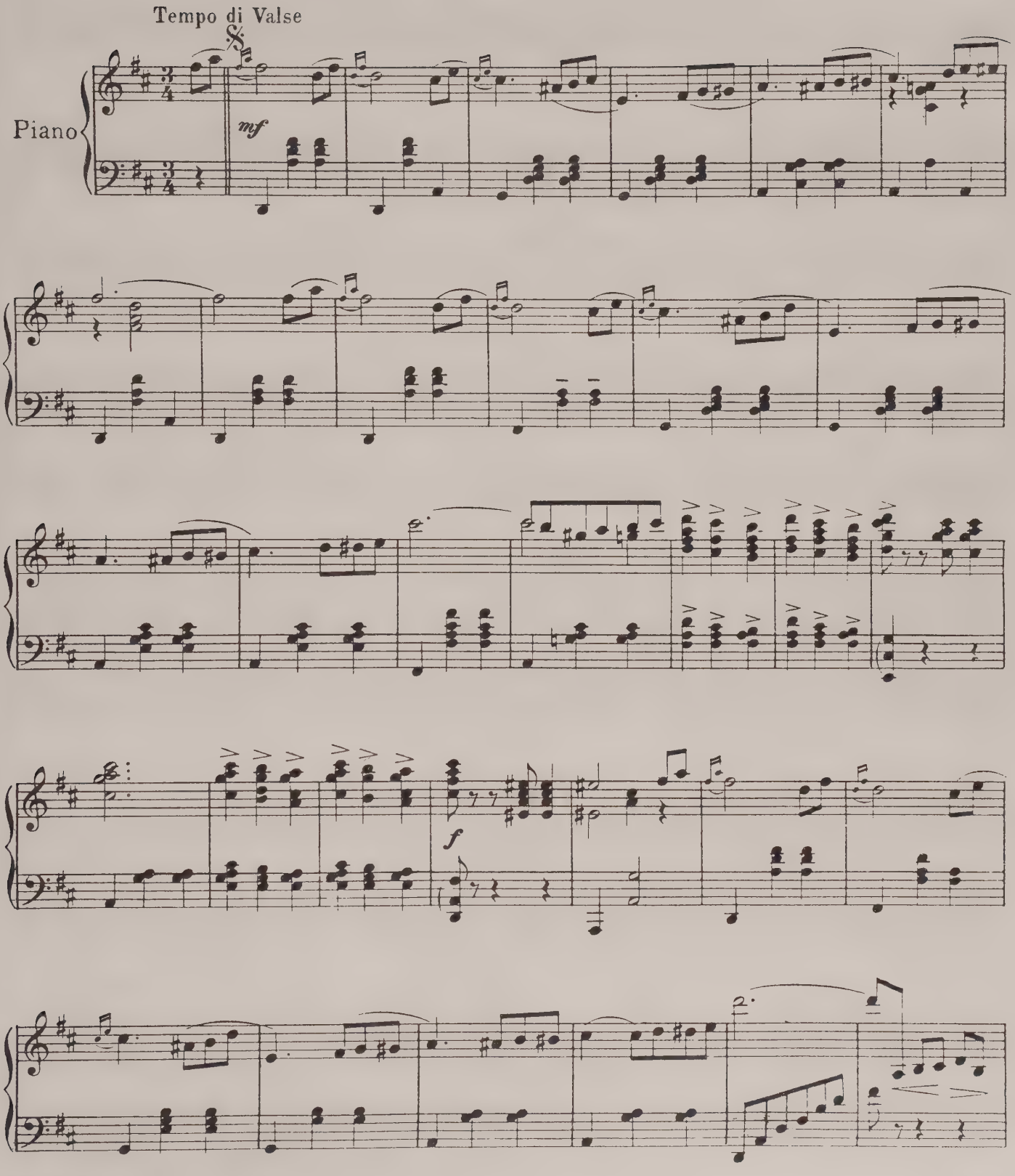

SOP.
high on the wings of a song.
BAR.
high on the wings of a song.
TEN.
high on the wings of a song. The dreams in you, The flame in you, The
BASS
high on the wings of a song. The dreams in you, The flame in you, The
SOP.
Ah To - kay! To - kay! So while for -
BAR.
Ah, To - kay! To - kay! So while for -
TEN.
fire in you. To - kay! To - kay! So while for -
BASS
fire in you. To - kay! To - kay! So while for -

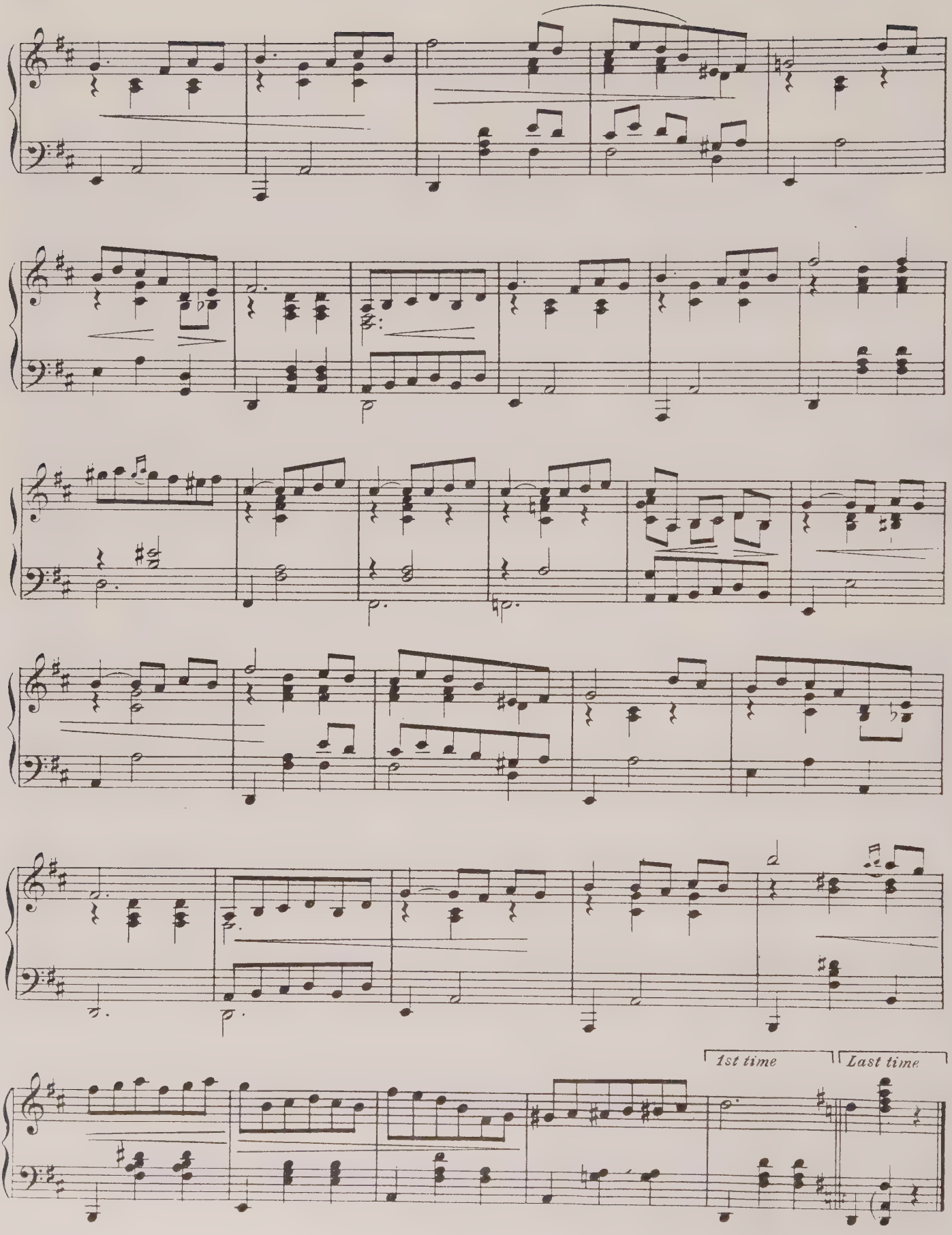

Ah
SOP.
-get - ful-ness we bor - row, Nev - er mind - ing what to - mor - row has to say.
BAR.
-get - ful-ness we bor - row, Nev - er mind - ing what to - mor - row has to say.
TEN.
-get - ful-ness we bor - row, Nev - er mind - ing what to - mor - row has to say. Nev - er
BASS
-get - ful-ness we bor - row, Nev - er mind - ing what to - mor - row has to say. Nev - er
SOP.
To - kay!
BAR.
To - kay!
TEN.
mind-ing what to - mor - row has to say To - kay!
BASS
mind-ing what to - mor - row has to say To - kay!

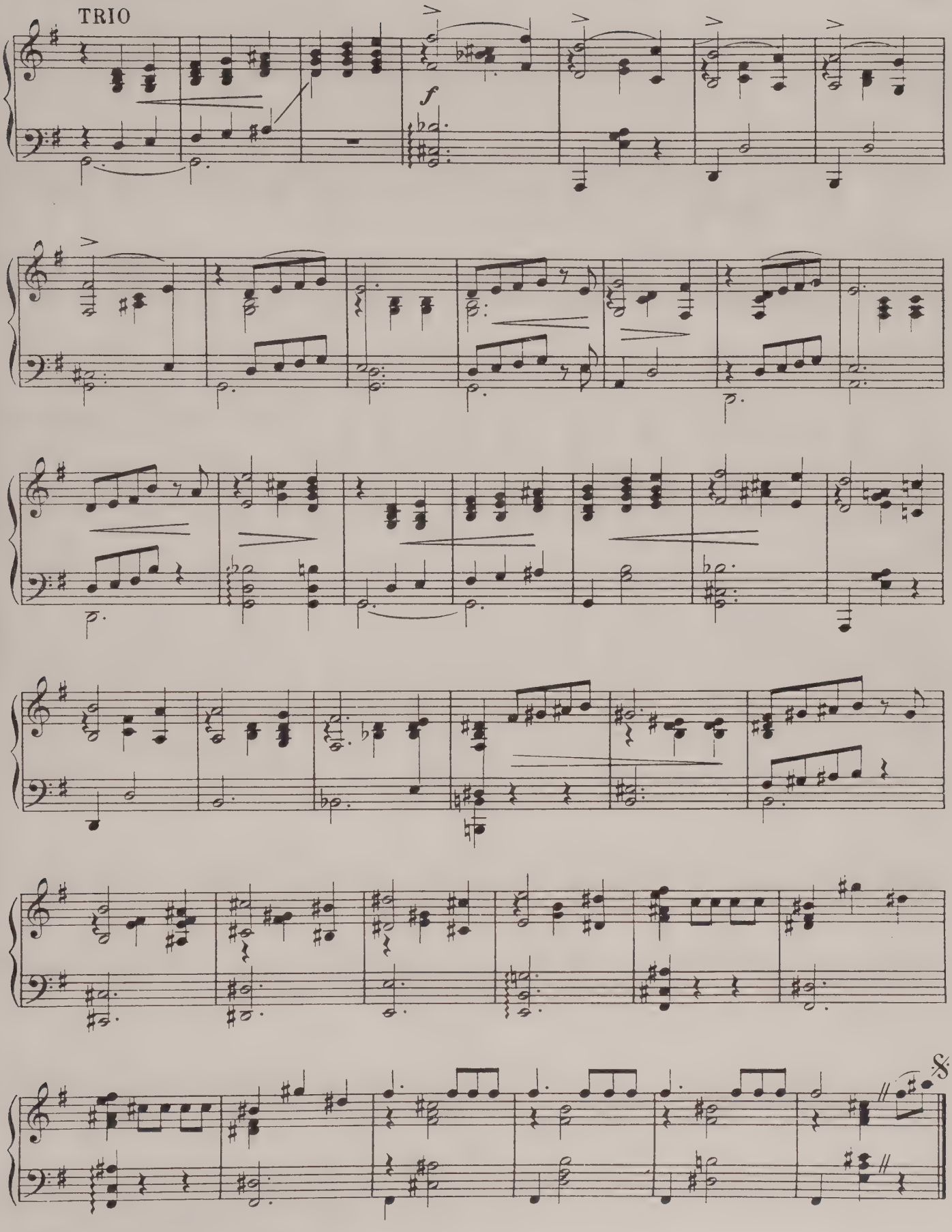

SOP.
The on - ly call we all o - bey, To - kay, To - kay, To -
BAR.
The on - ly call we all o - bey, To - kay, To - kay, To -
TEN.
The on - ly call we all o - bey, To - kay, To - kay, To -
BASS
The on - ly call we all o - bey, To - kay, To - kay, To -
SOP.
- kay.
BAR.
- kay.
TEN.
- kay.
BASS
- kay.
f

No 16

# WALTZ

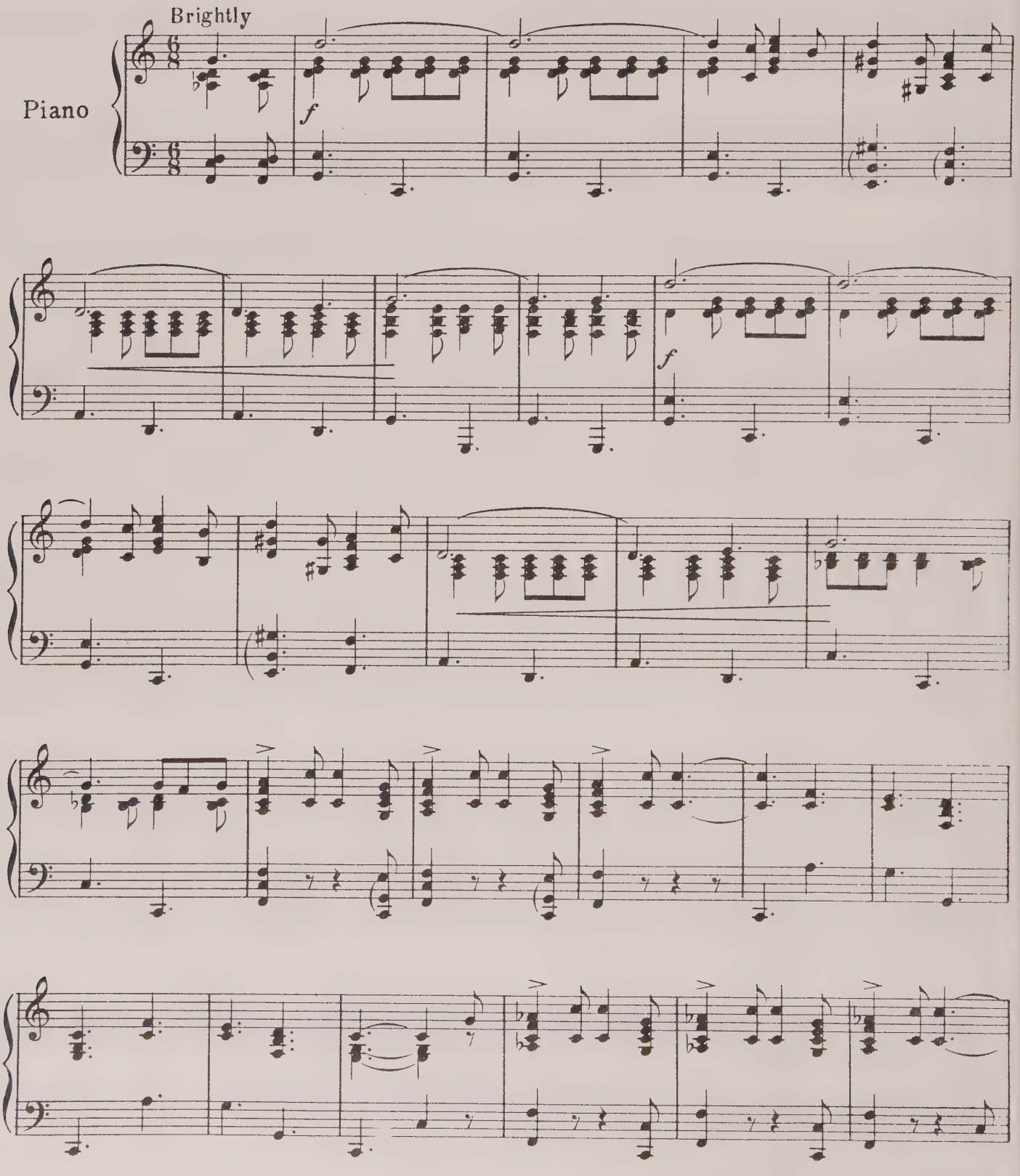


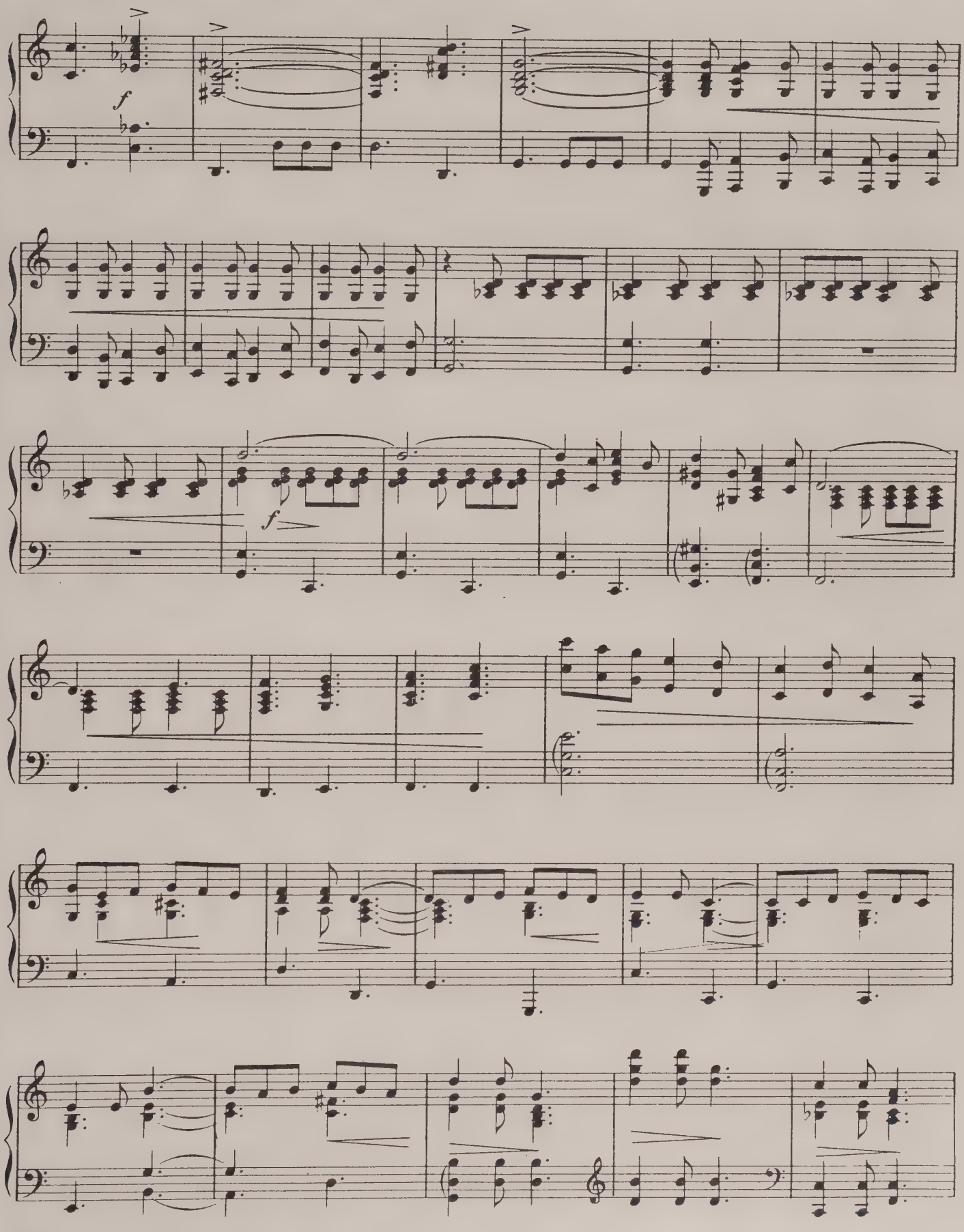

1st time
Last time

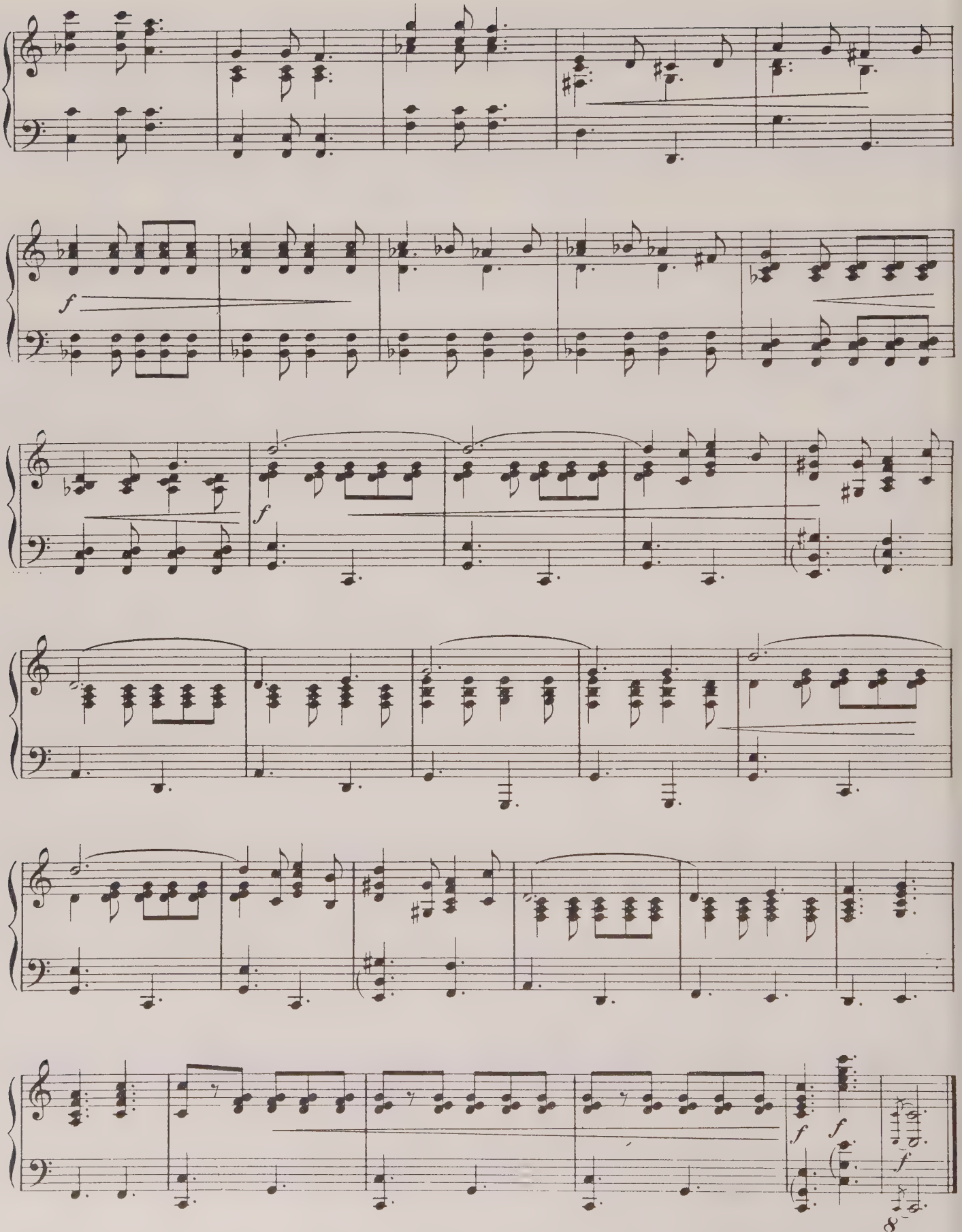

TRIO
f

No. 17

# DANCE OF "PRATER GIRLS"



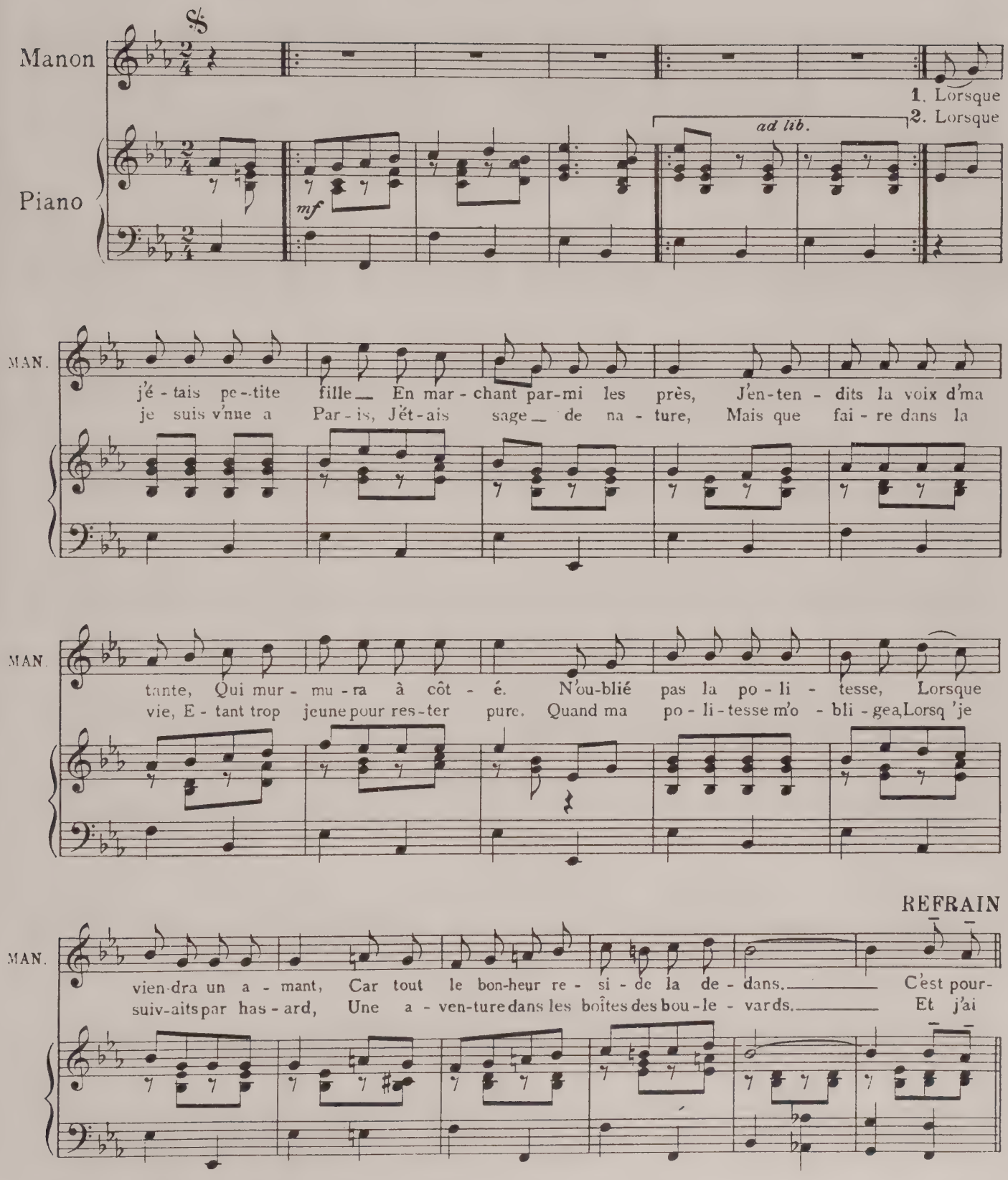

f
f

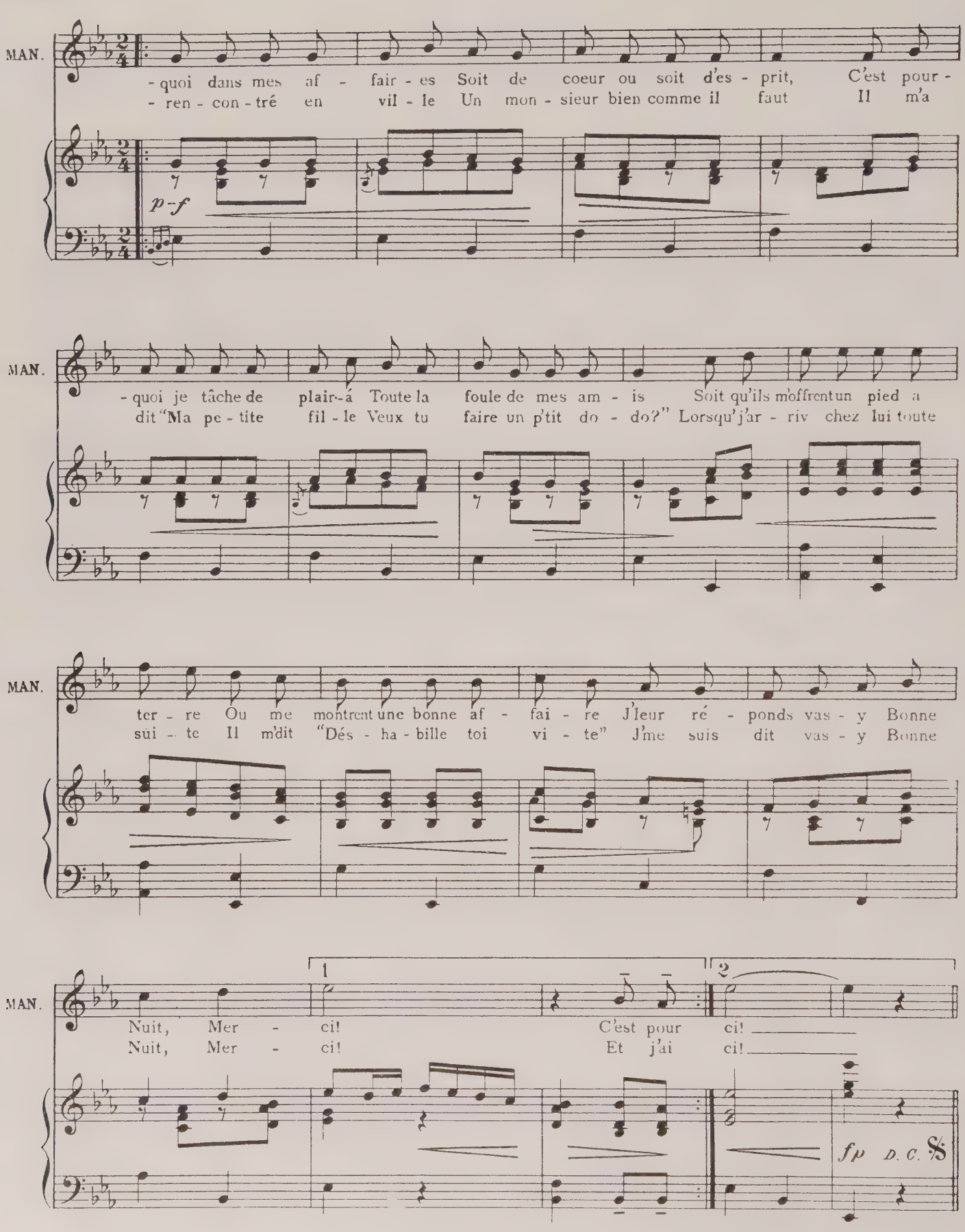

f
f
f
f
f
8

No 18

# SONG (Manon)

"BONNE NUIT, MERCI!"

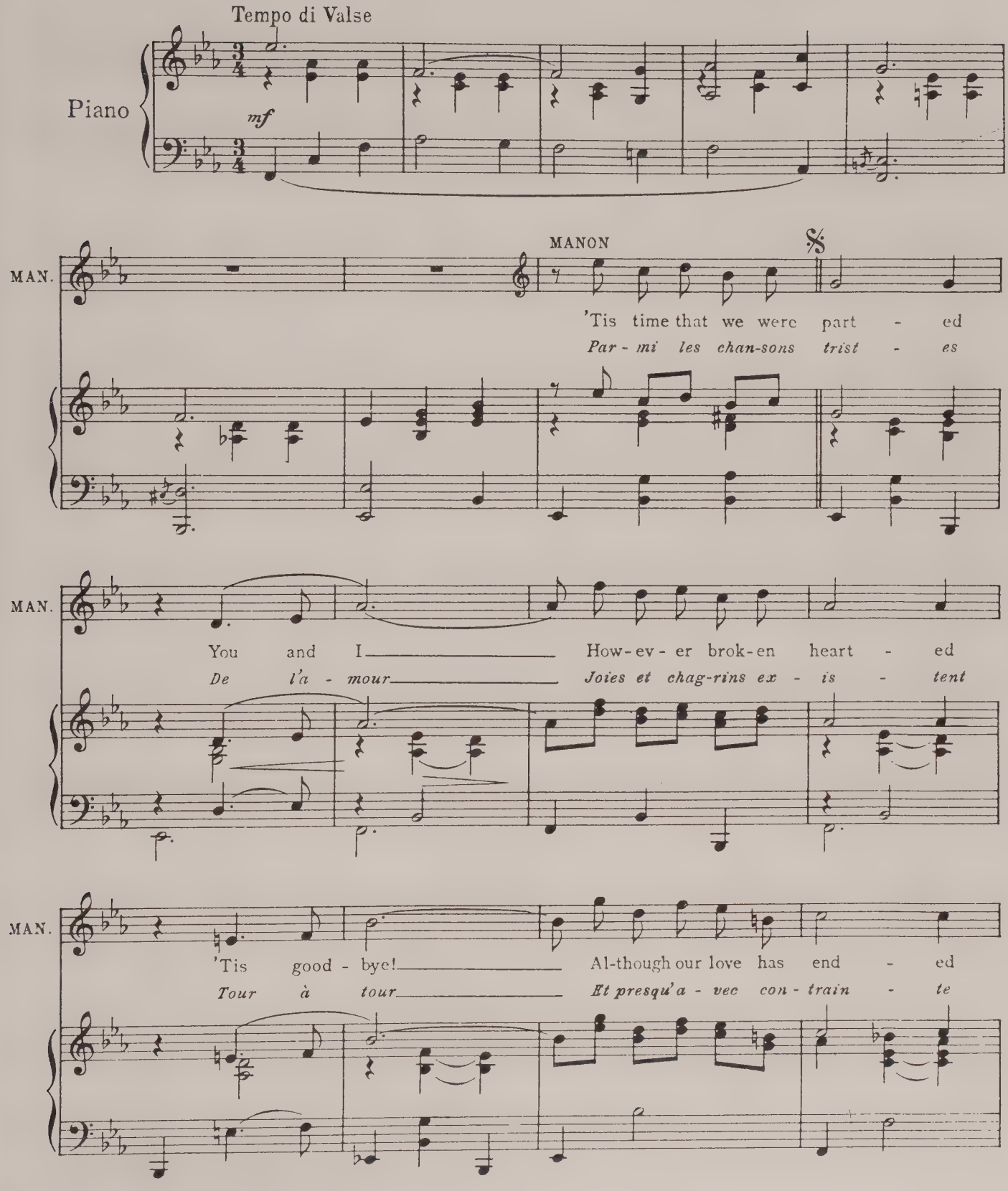


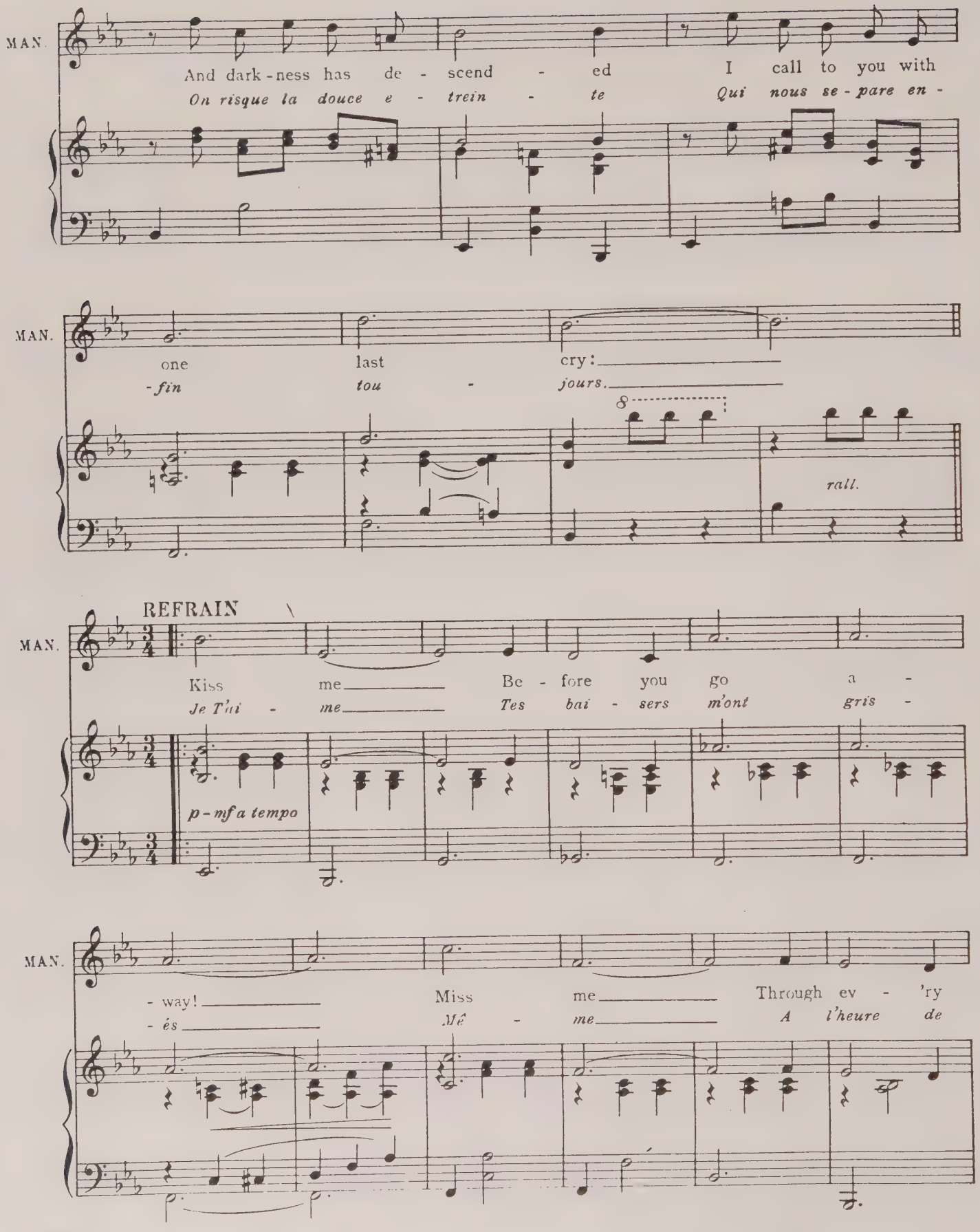

MAN.
-quoi dans mes af - fair - es Soit de coeur ou soit d'es - prit, C'est pour -
- ren - con - tré en vil - le Un mon - sieur bien comme il faut Il m'a
p-f
MAN.
-quoi je tâche de plair-á Toute la foule de mes am - is Soit qu'ils m'offrent un pied a
dit "Ma pe - tite fil - le Veux tu faire un p'tit do - do?" Lorsqu'j'ar - riv chez lui toute
MAN.
ter - re Ou me montrent une bonne af - fai - re J'leur ré - ponds vas - y Bonne
sui - te Il m'dit "Dés - ha - bille toi vi - te" J'me suis dit vas - y Bonne
MAN.
1
2
Nuit, Mer - ci! C'est pour ci!
Nuit, Mer - ci! Et j'ai ci!
fp D. C. %

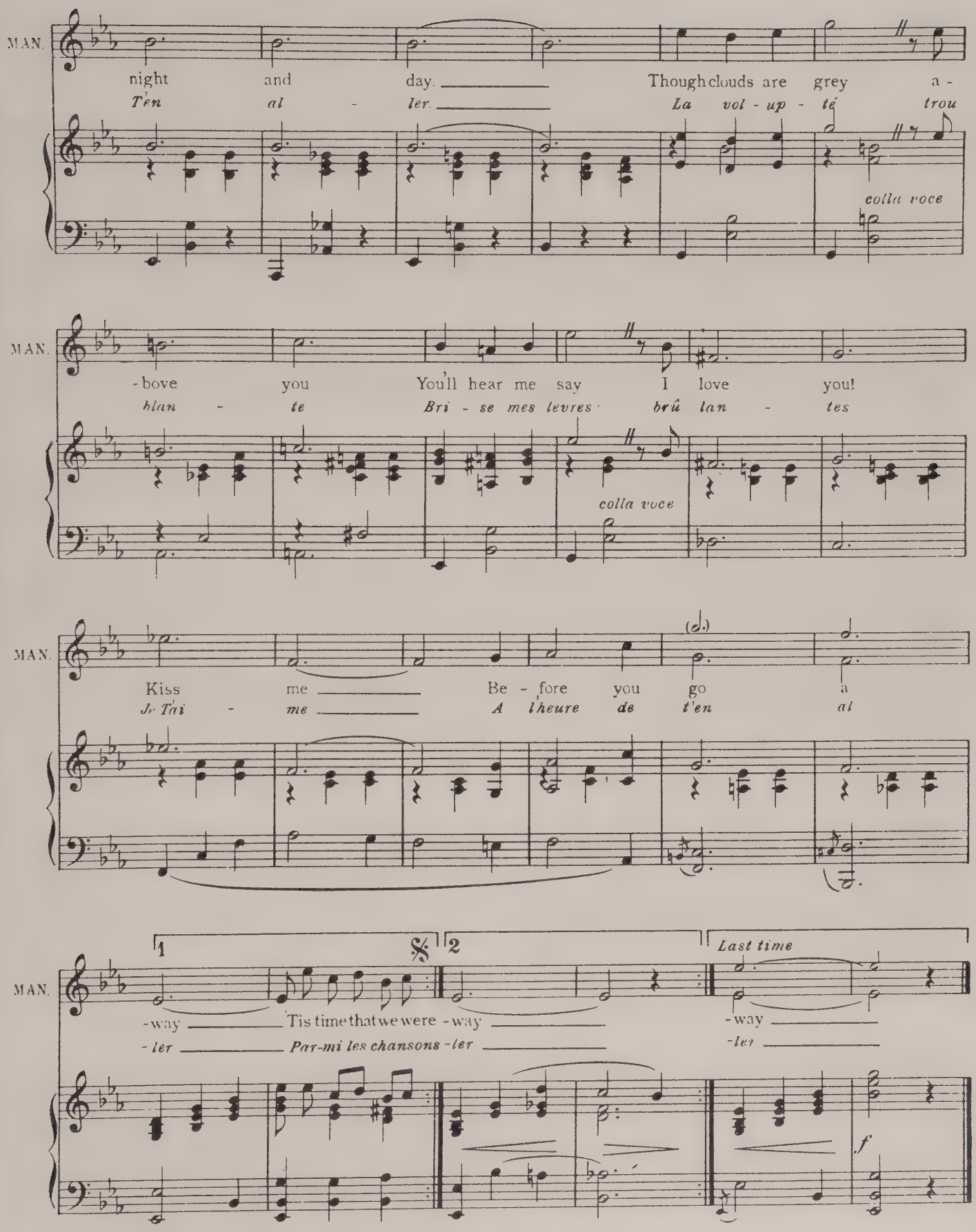
No. 19

## SONG (Manon) and Chorus

"KISS ME"

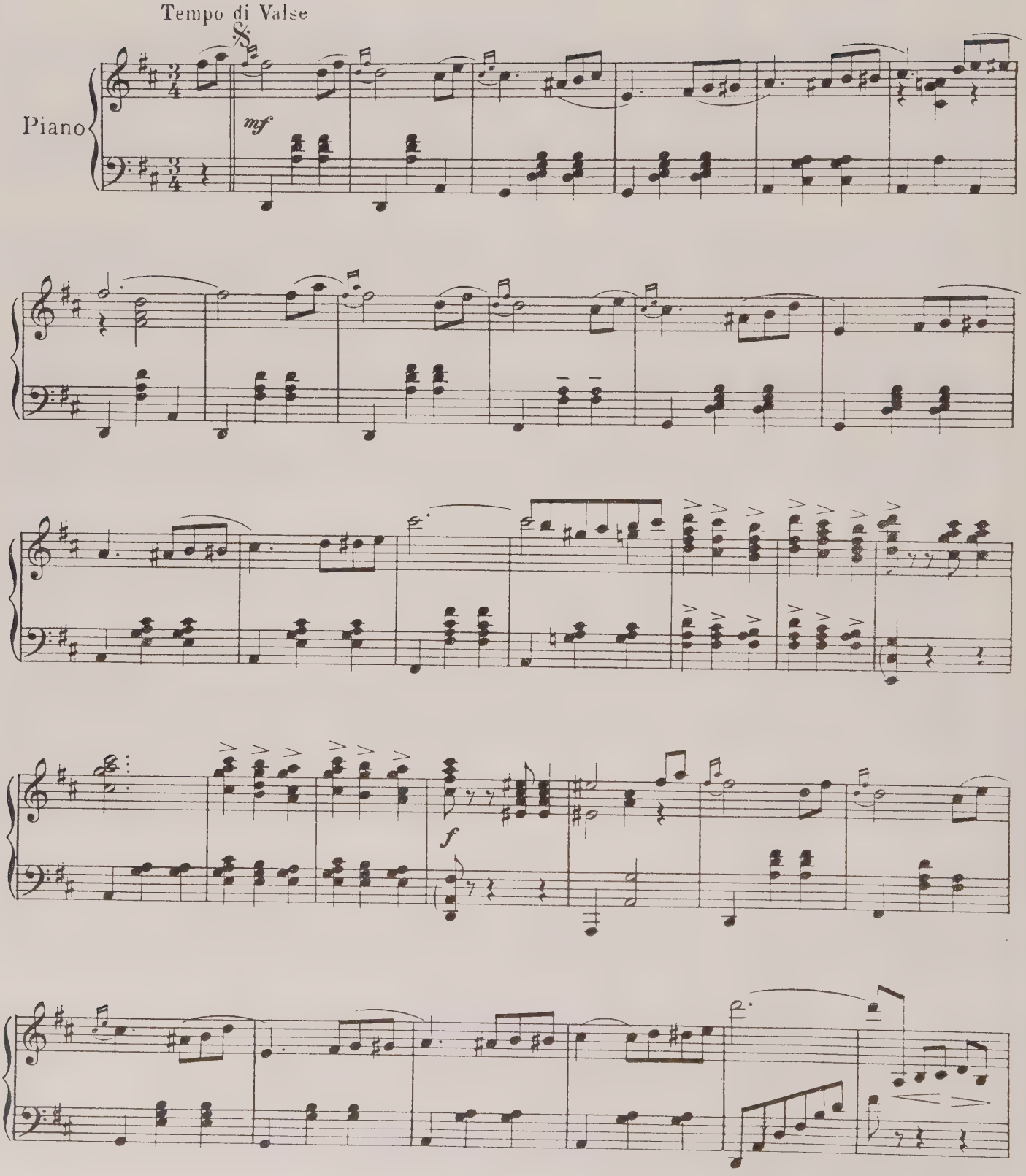


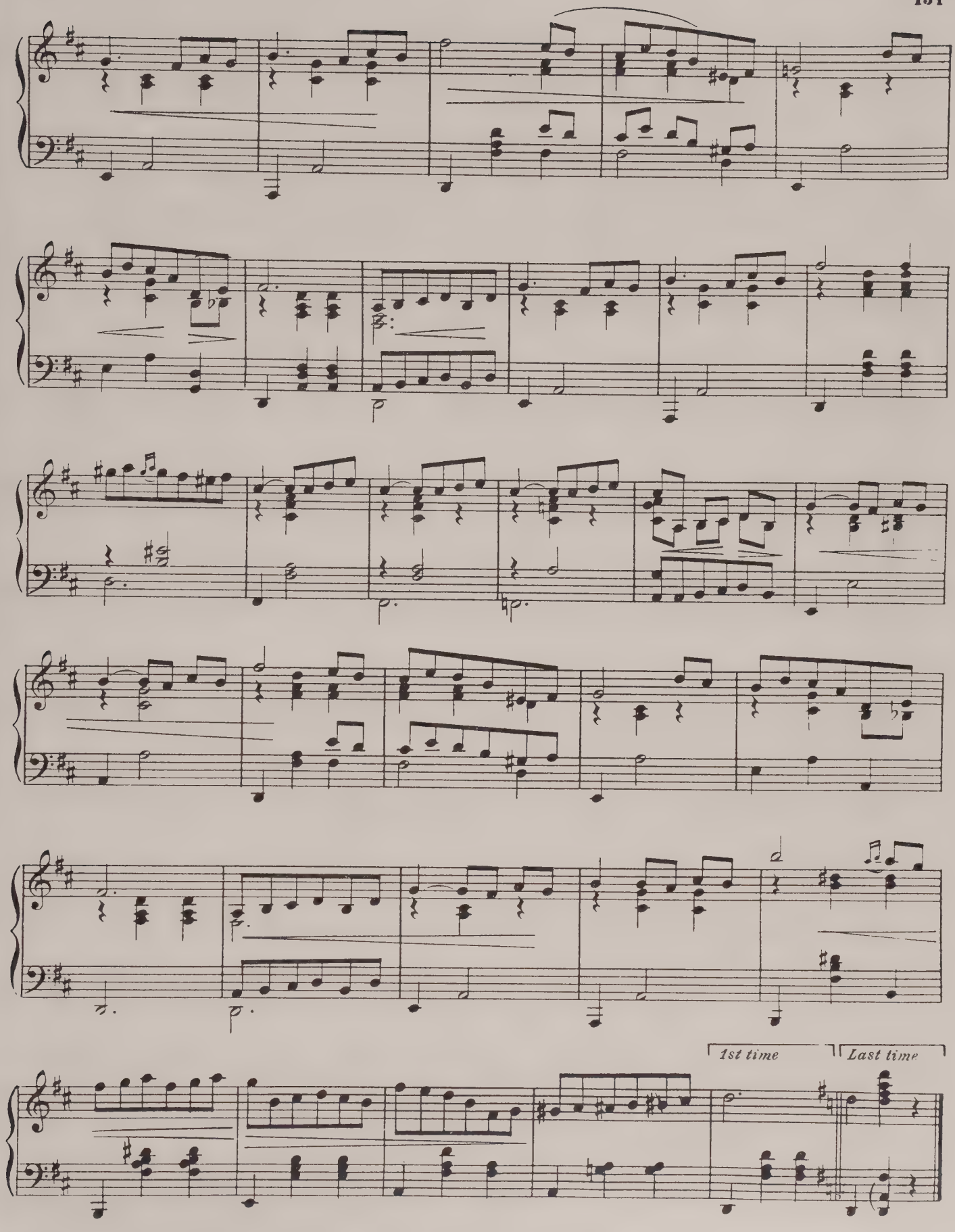

MAN.
And dark-ness has de - scend - ed I call to you with
On risque la douce e - trein - te Qui nous se-pare en -
MAN.
one last cry:
-fin tou - jours.
rall.
REFRAIN
MAN.
Kiss me Be - fore you go a -
Je T'ai - me Tes bai - sers m'ont gris -
p-mf a tempo
MAN.
- way!
- és
Miss me Through ev - 'ry
Mê - me A l'heure de

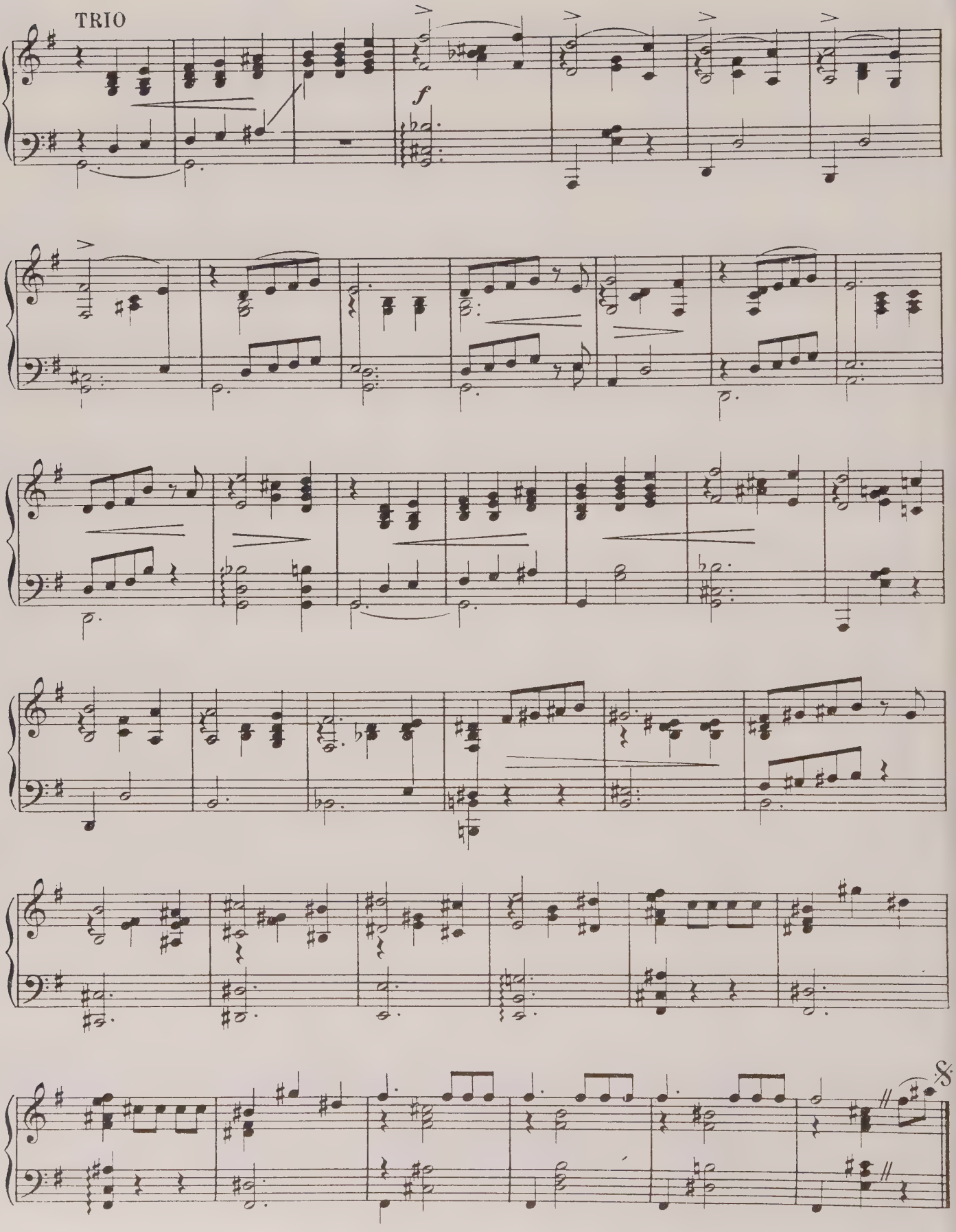

MAN.
night and day. Though clouds are grey a-
T'en al - ler. La vol - up - té trou
colla voce
-bove you You'll hear me say I love you!
blan - te Bri - se mes levres brû lan - tes
colla voce
Kiss me Be - fore you go a
Je T'ai - me A l'heure de t'en al
1
2
Last time
-way Tis time that we were -way -way
-ler Par-mi les chansons -ler -ler
f

## Nº 20

# WALTZ




1st time
Last time

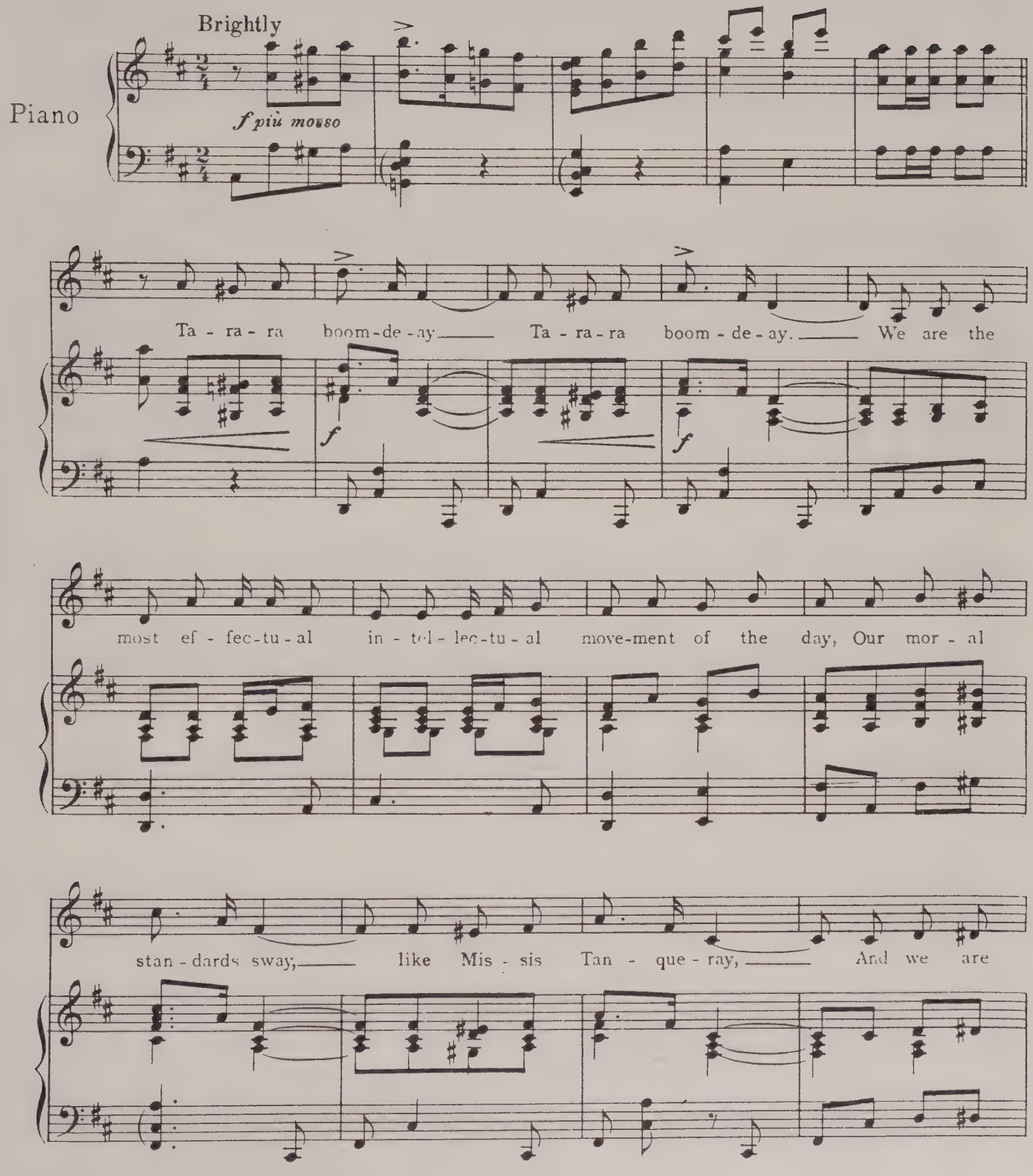

TRIO
f
S.

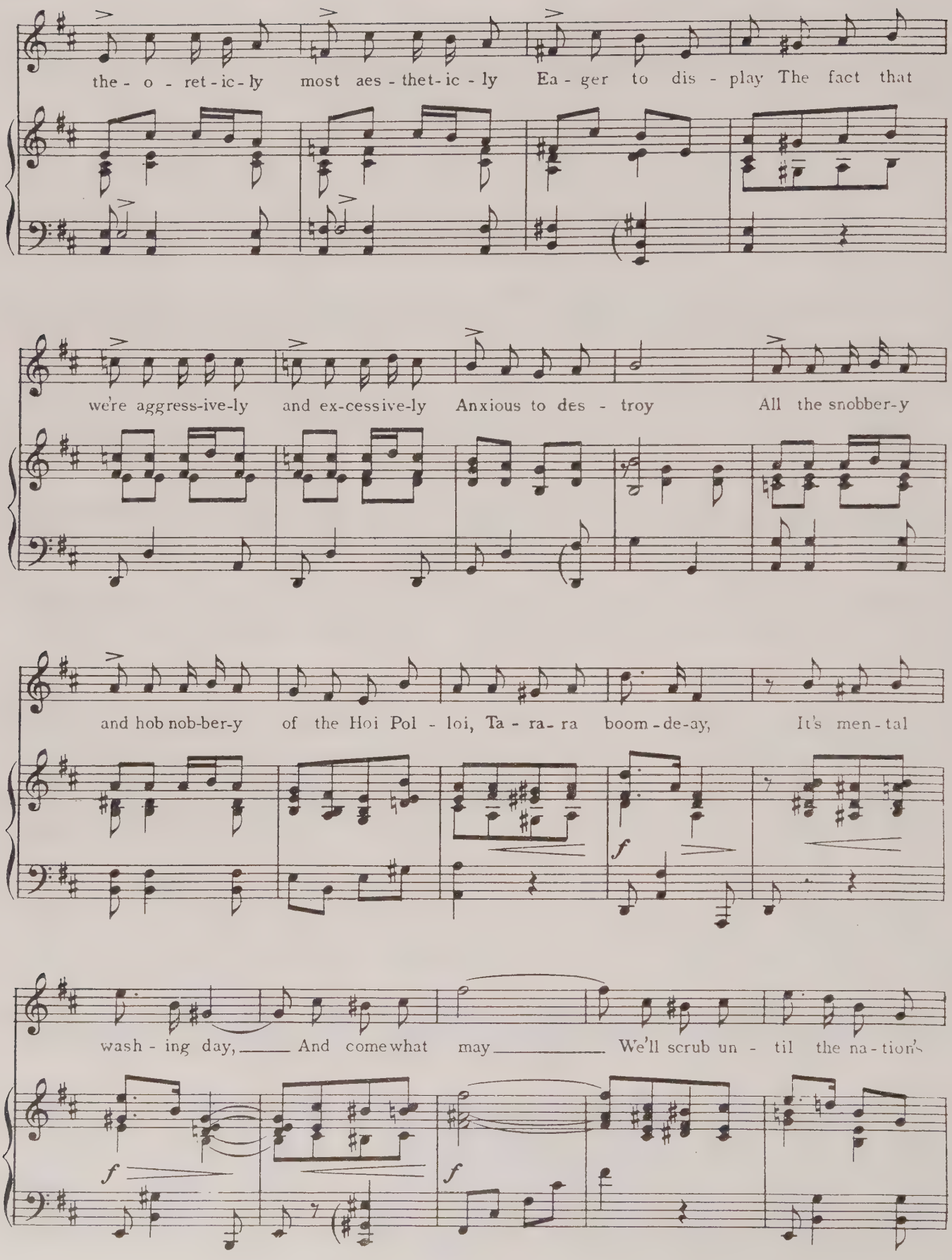
# Act III

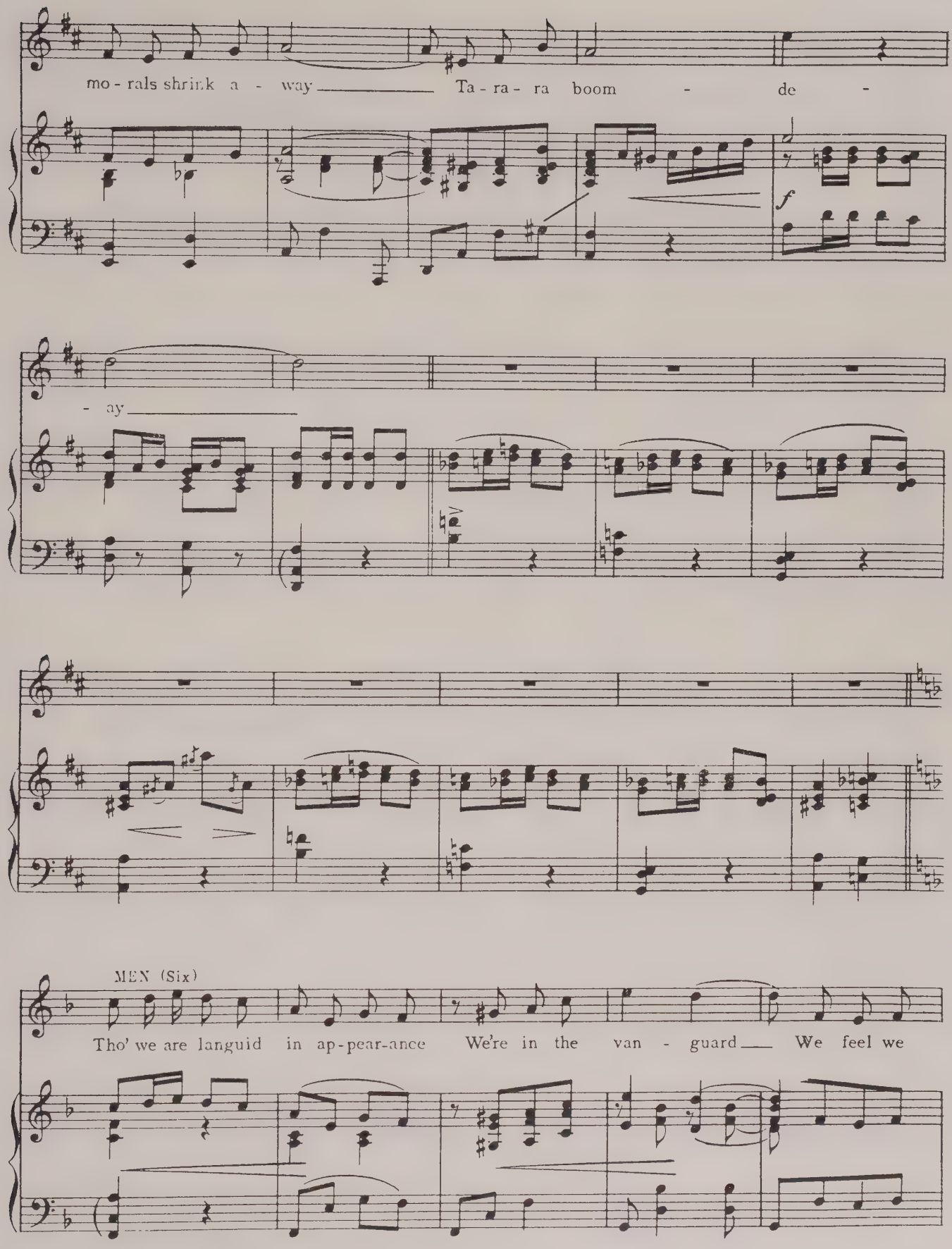
No. 21

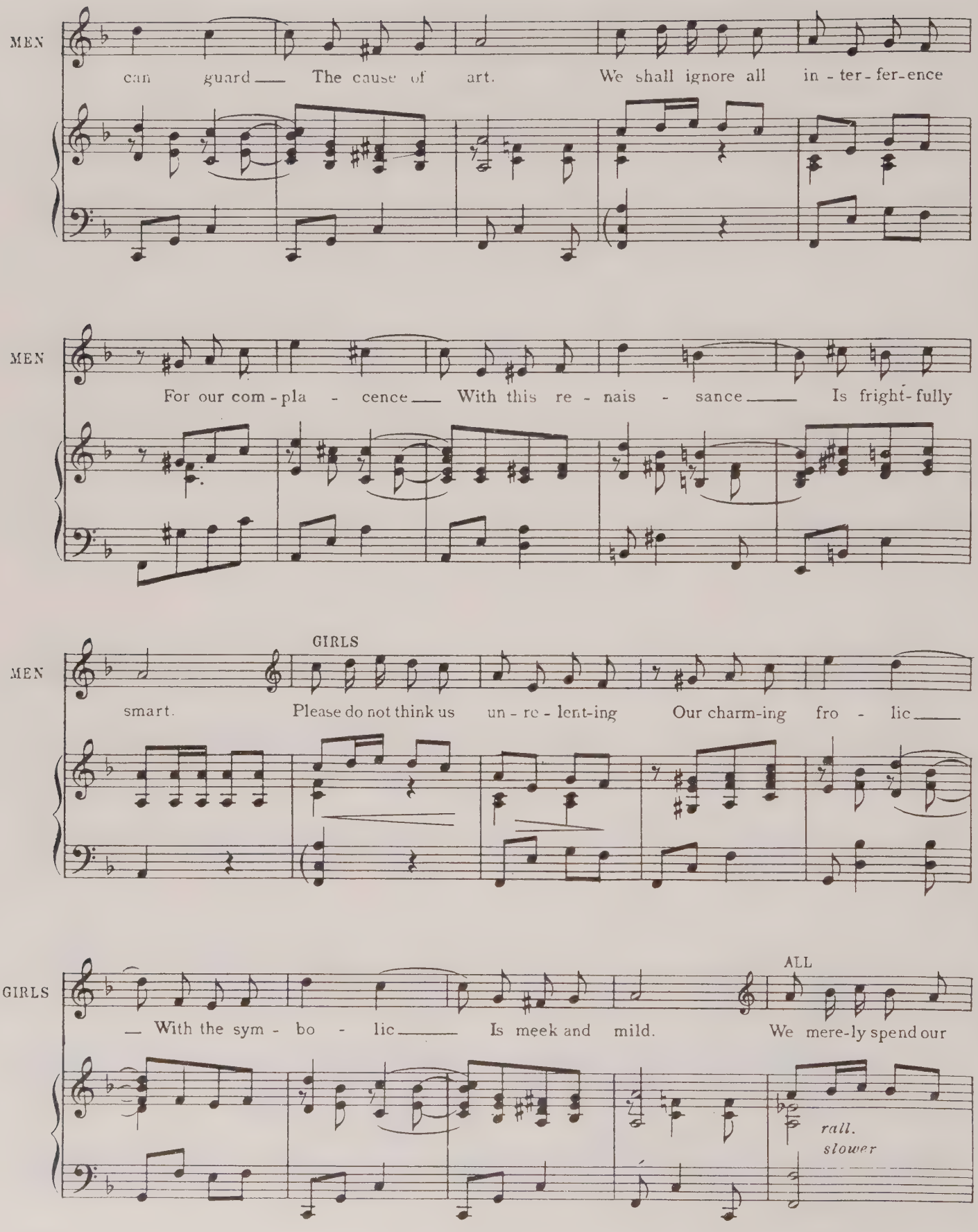
## CONCERTED NUMBER

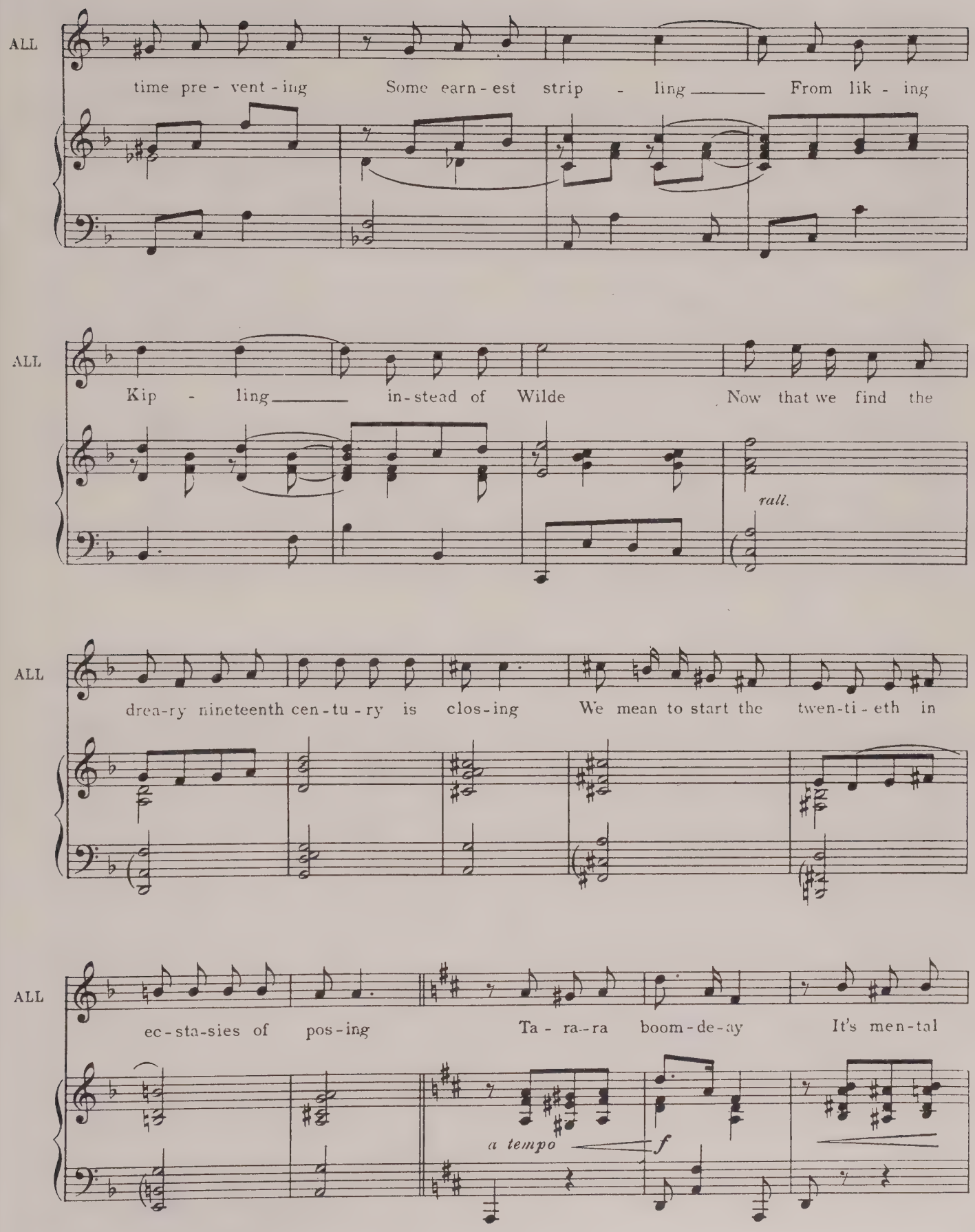
"TA-RA-RA-BOOM"

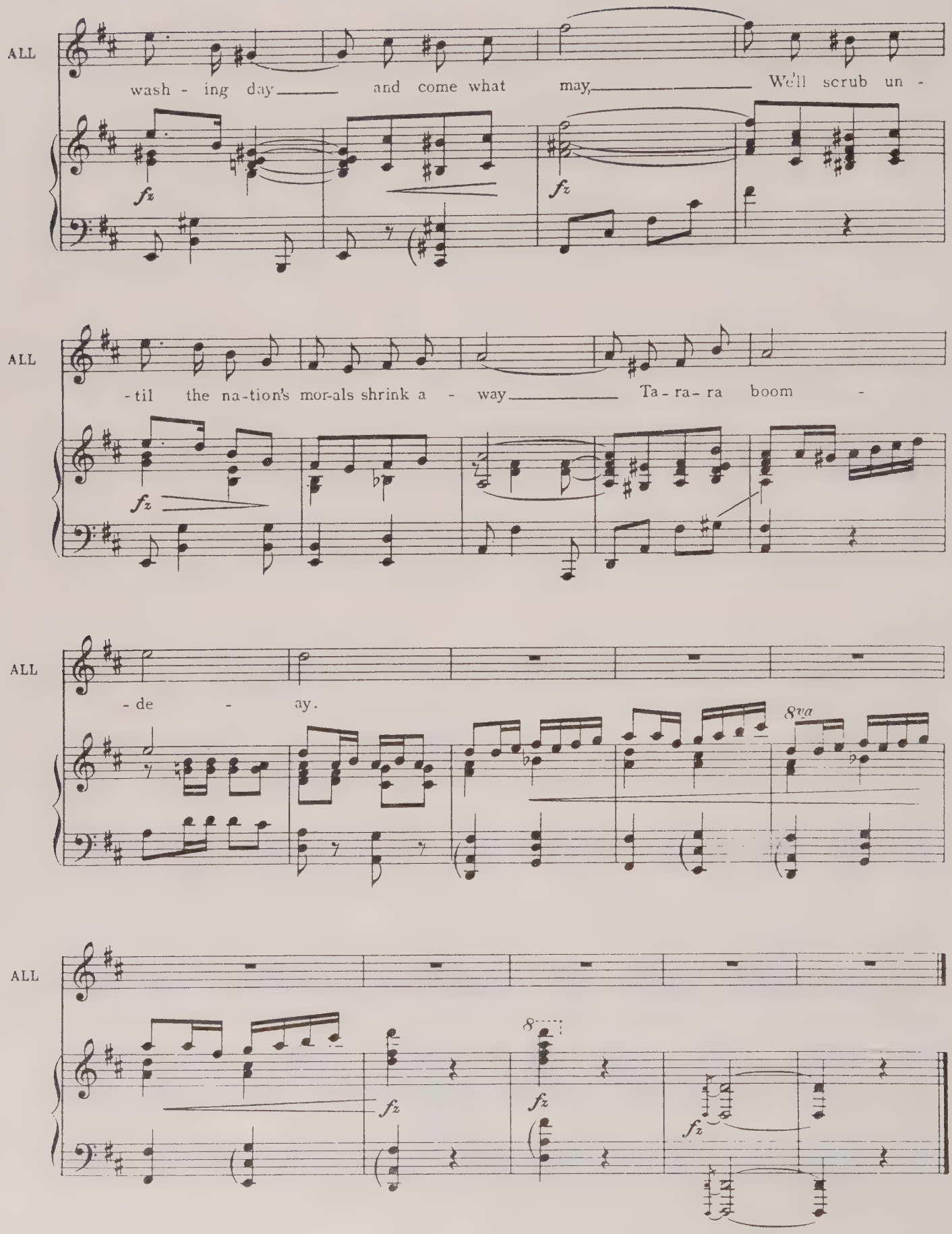



the - o - ret - ic - ly most aes - thet - ic - ly Ea - ger to dis - play The fact that
we're aggress-ive-ly and ex-cessive-ly Anxious to des - troy All the snobber-y
and hob nob-ber-y of the Hoi Pol - loi, Ta - ra - ra boom - de-ay, It's men - tal
f
wash - ing day, And come what may We'll scrub un - til the na - tion's
f
f


mo - rals shrink a - way Ta - ra - ra boom - de -
f
- ay
MEN (Six)
MEN
Tho' we are languid in ap-pear-ance We're in the van - guard We feel we

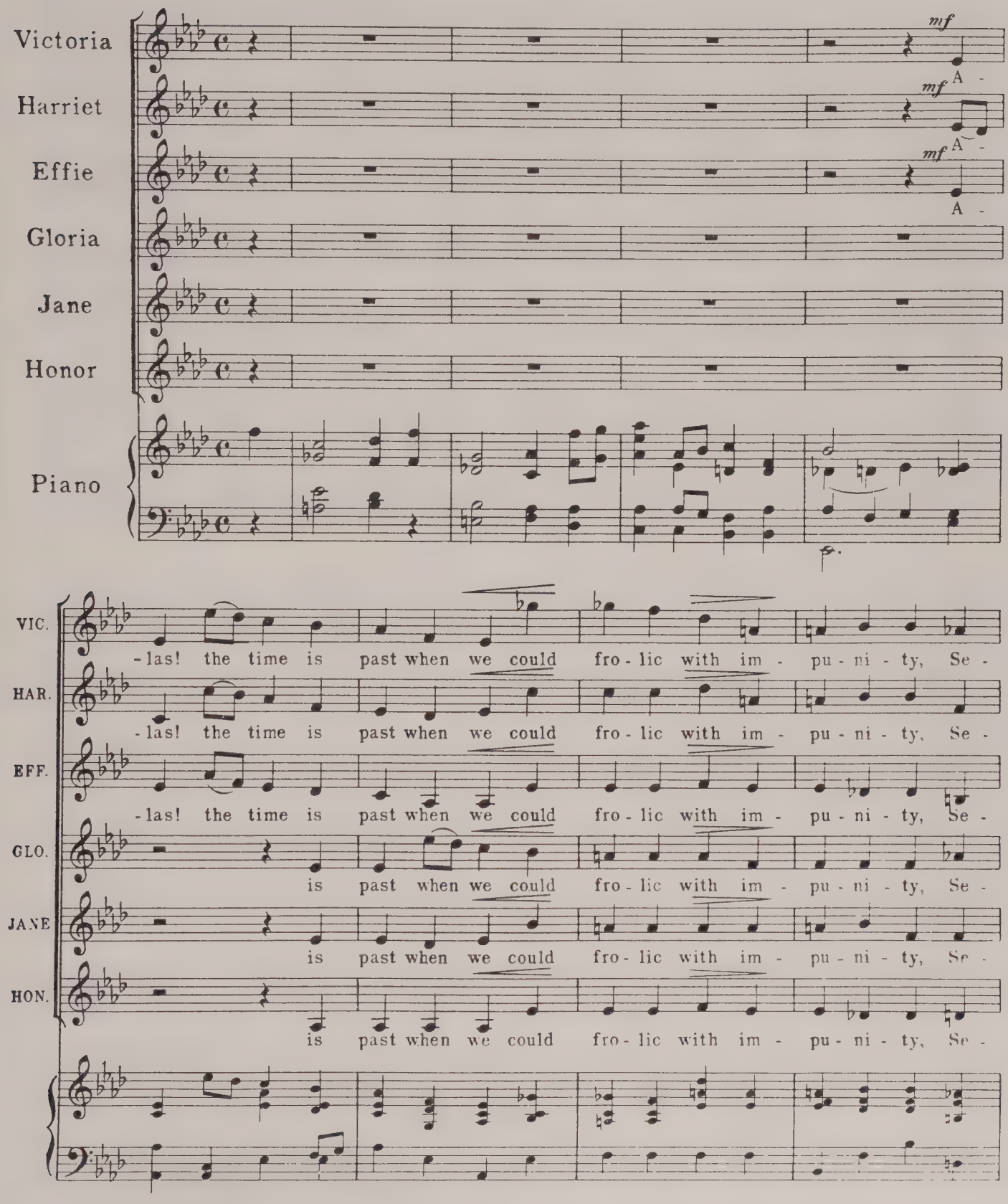

MEN
can guard The cause of art. We shall ignore all in - ter - fer - ence
MEN
For our com - pla - cence With this re - nais - sance Is fright - fully
GIRLS
MEN
smart. Please do not think us un - re - lent - ing Our charm - ing fro - lic
ALL
GIRLS
With the sym - bo - lic Is meek and mild. We mere - ly spend our
rall.
slower

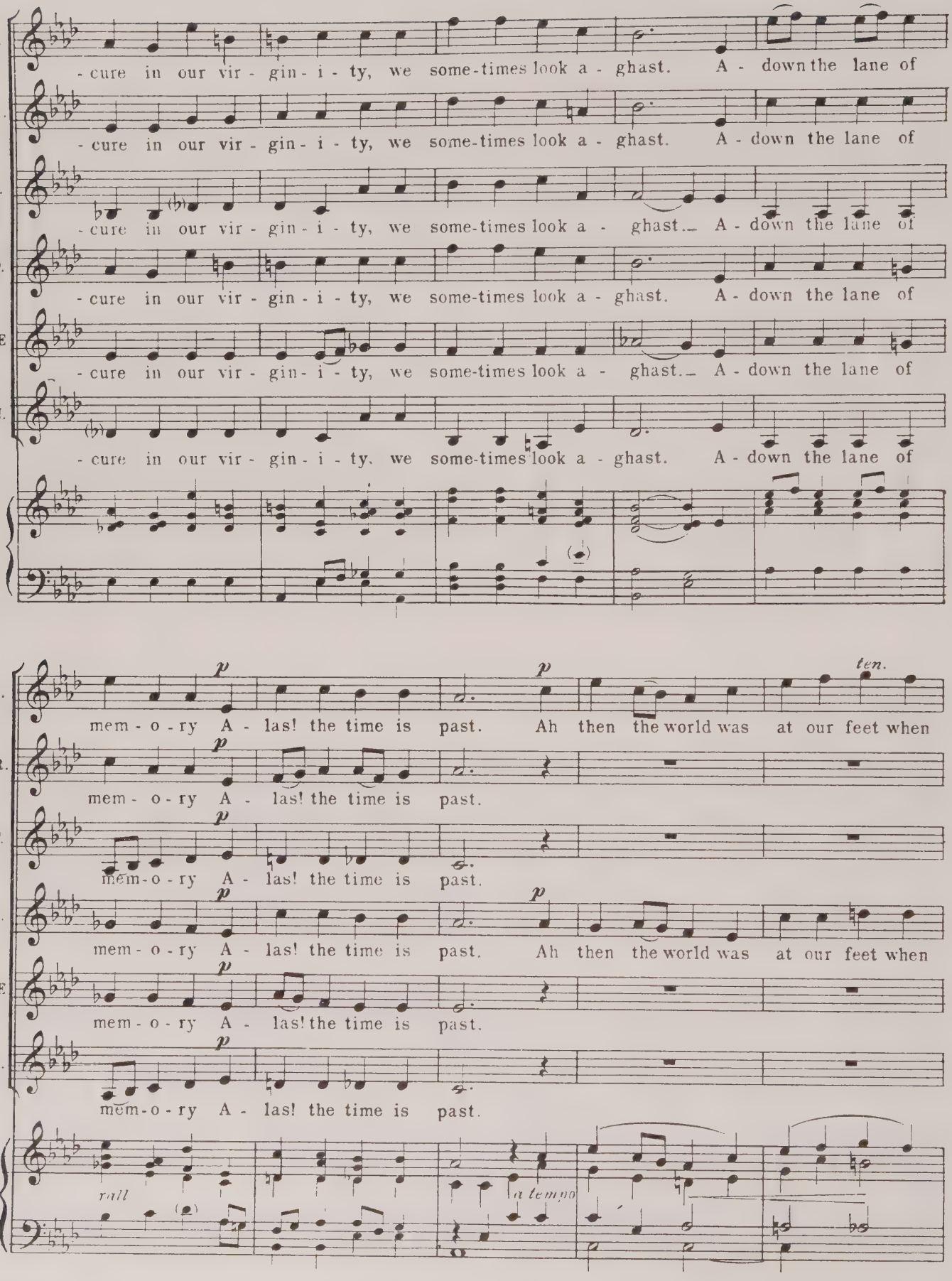

ALL
time pre - vent - ing Some earn - est strip - ling From lik - ing
ALL
Kip - ling in - stead of Wilde Now that we find the
rall.
ALL
drea - ry nineteenth cen - tu - ry is clos - ing We mean to start the twen - ti - eth in
ALL
ec - sta - sies of pos - ing Ta - ra - ra boom - de - ay It's men - tal
a tempo
f

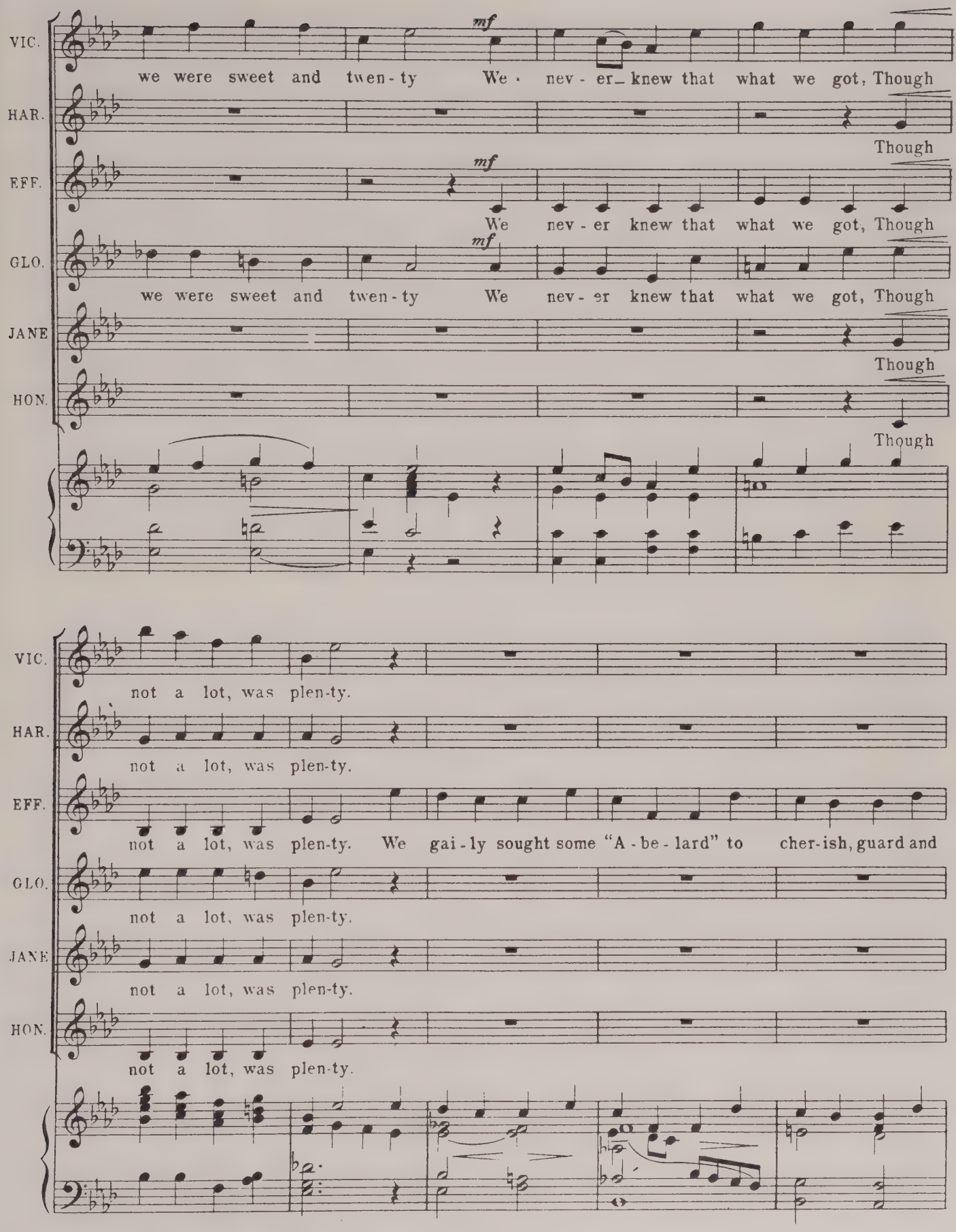

ALL
wash - ing day and come what may, We'll scrub un -
fz
fz
ALL
-til the na-tion's mor-als shrink a - way Ta-ra-ra boom -
fz
ALL
-de - ay.
8va
ALL
8
fz
fz
fz

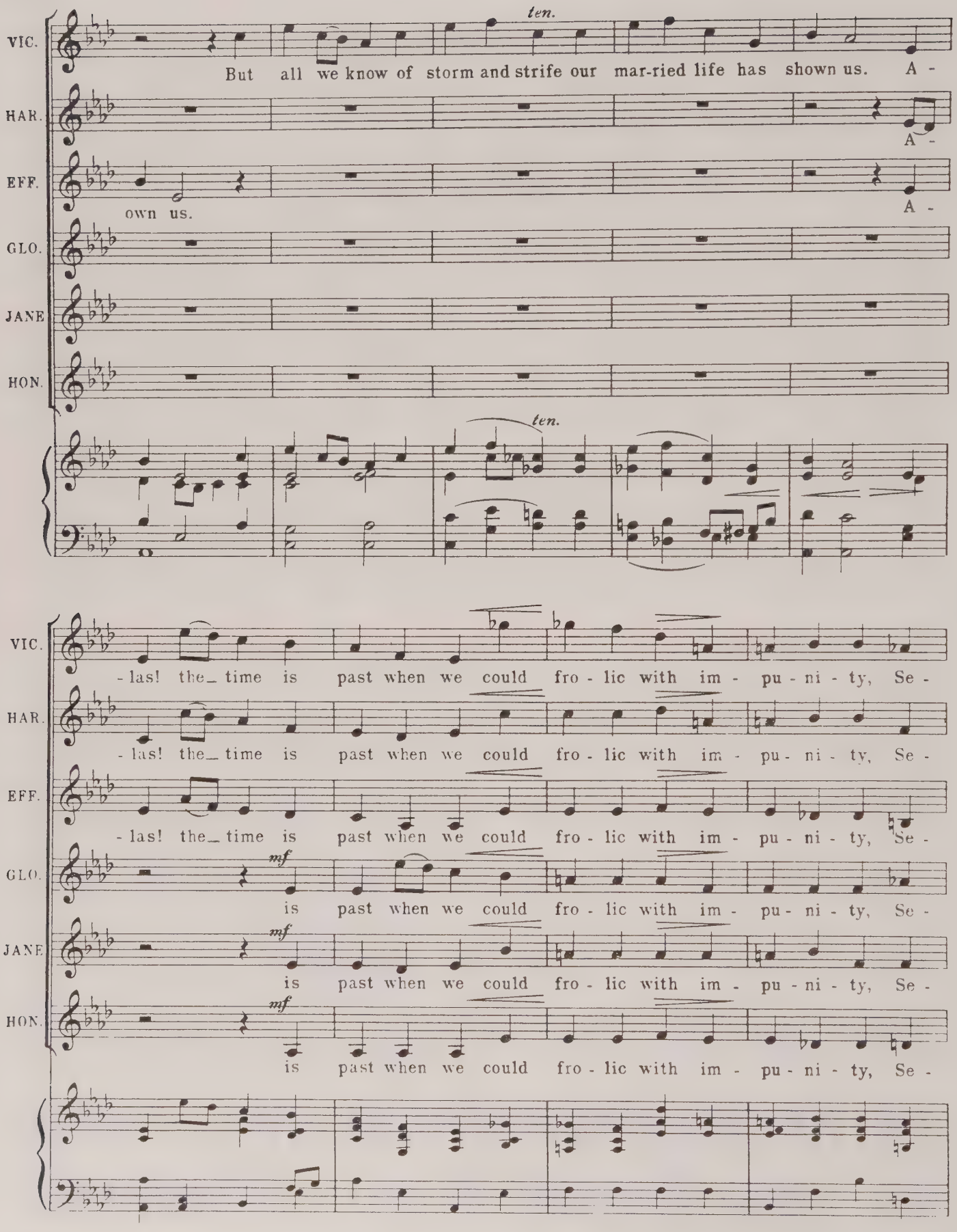
## No 22 SEXTET – (Victoria, Harriet, Effie, Gloria, Jane and Honor)

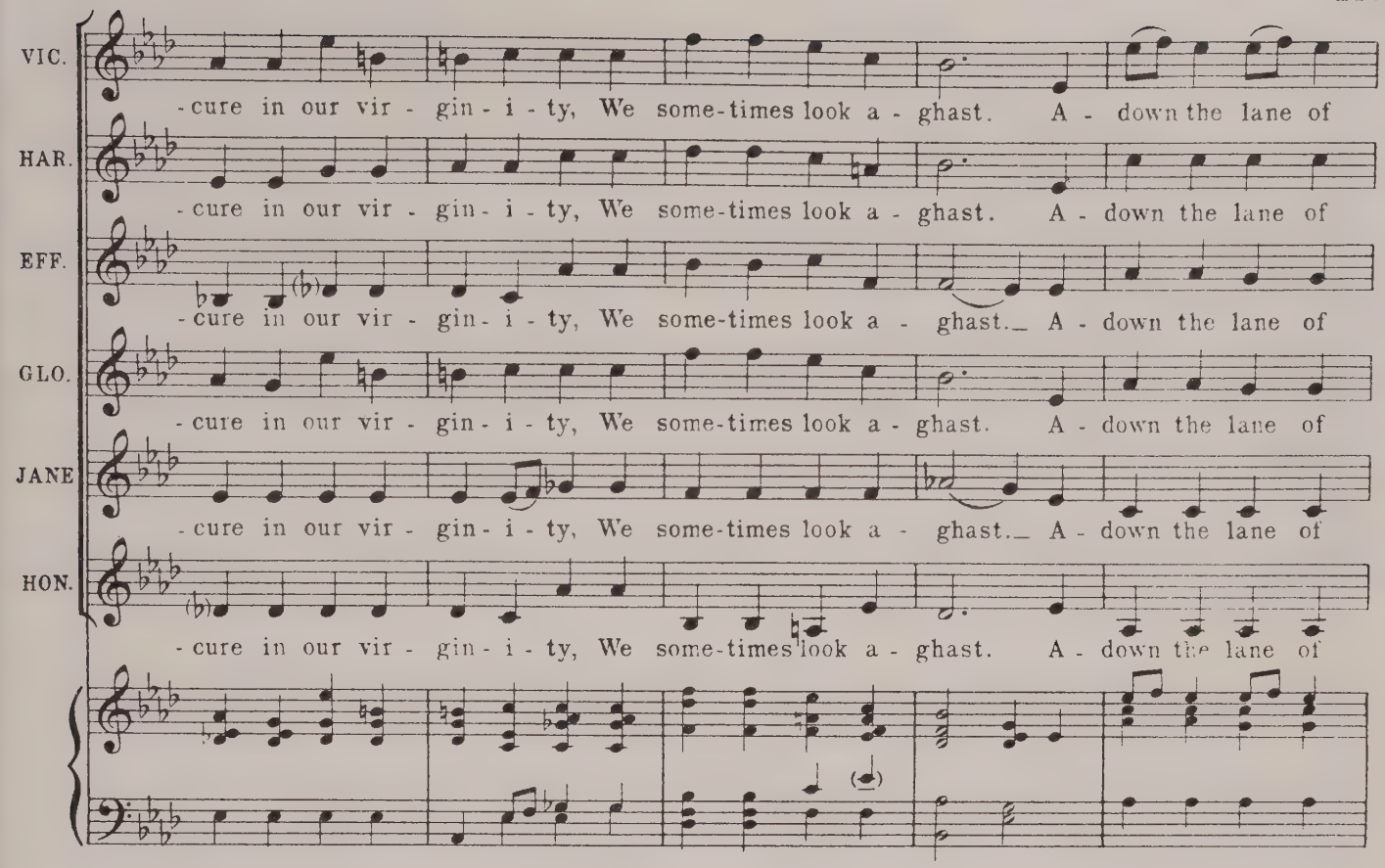
"ALAS! THE TIME IS PAST"

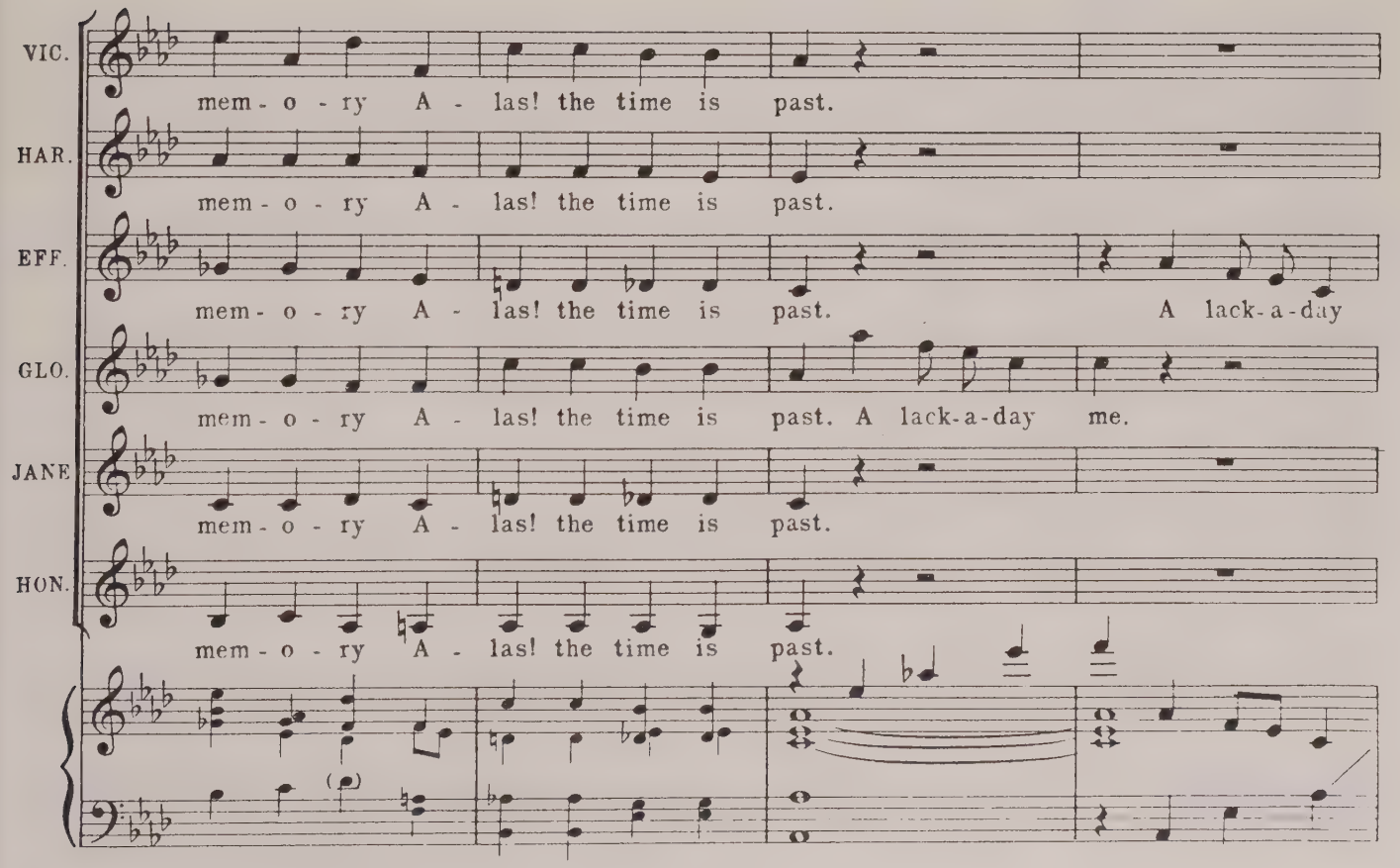


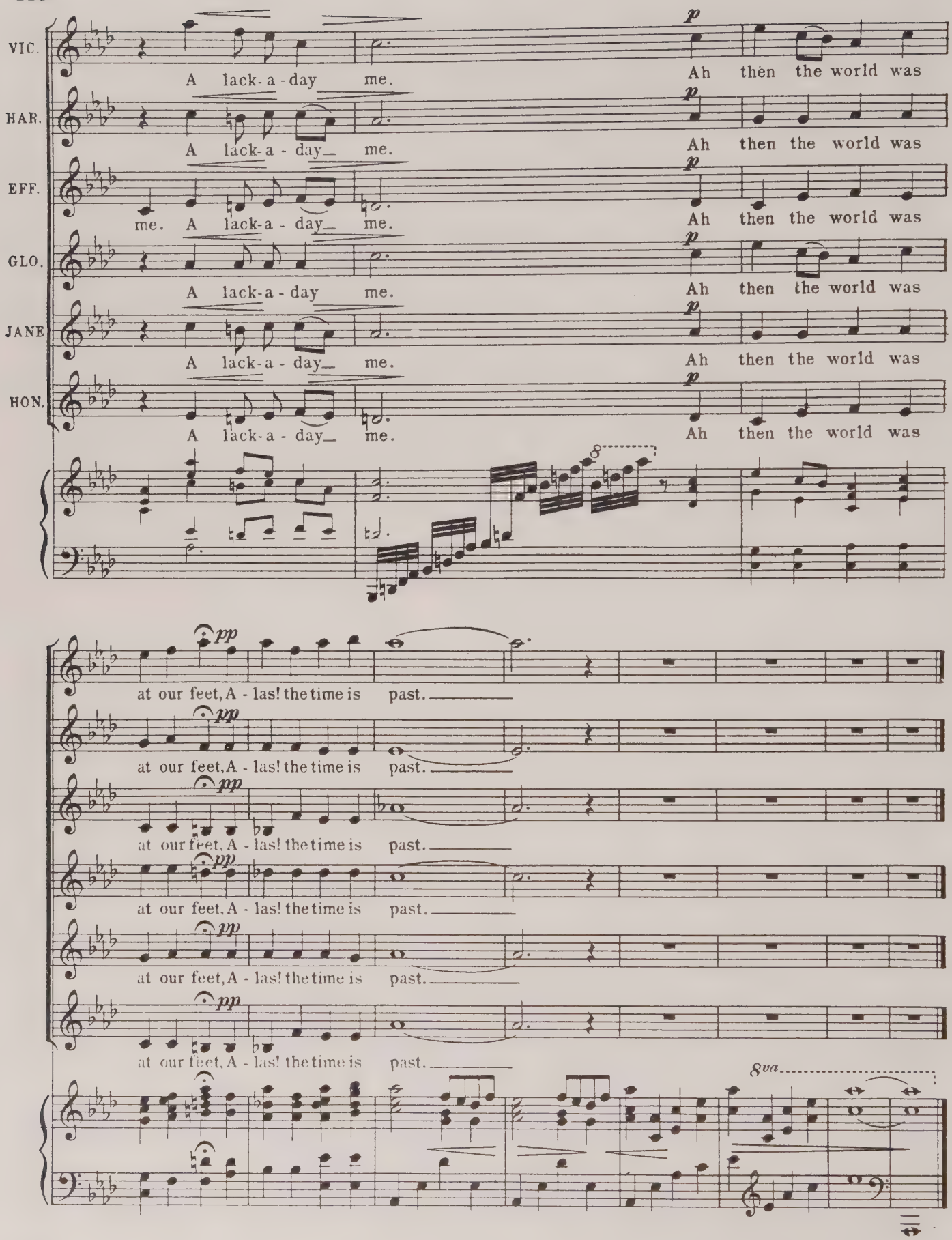

VIC.
HAR.
EFF.
GLO.
JANE
HON.
- cure in our vir - gin - i - ty, we some-times look a - ghast. A - down the lane of
- cure in our vir - gin - i - ty, we some-times look a - ghast. A - down the lane of
- cure in our vir - gin - i - ty, we some-times look a - ghast. A - down the lane of
- cure in our vir - gin - i - ty, we some-times look a - ghast. A - down the lane of
- cure in our vir - gin - i - ty, we some-times look a - ghast. A - down the lane of
- cure in our vir - gin - i - ty, we some-times look a - ghast. A - down the lane of
p
mem - o - ry A - las! the time is past. Ah then the world was at our feet when
mem - o - ry A - las! the time is past.
mem - o - ry A - las! the time is past.
mem - o - ry A - las! the time is past. Ah then the world was at our feet when
mem - o - ry A - las! the time is past.
mem - o - ry A - las! the time is past.
ten.
rall
a tempo


VIC.
we were sweet and twen-ty
mf
We nev-er_ knew that what we got, Though
HAR.
Though
EFF.
mf
We nev-er knew that what we got, Though
GLO.
mf
we were sweet and twen-ty
We nev-er knew that what we got, Though
JANE
Though
HON.
Though
VIC.
not a lot, was plen-ty.
HAR.
not a lot, was plen-ty.
EFF.
not a lot, was plen-ty.
We gai-ly sought some "A-be-lard" to cher-ish, guard and
GLO.
not a lot, was plen-ty.
JANE
not a lot, was plen-ty.
HON.
not a lot, was plen-ty.


VIC.
HAR.
EFF.
GLO.
JANE
HON.
ten.
But all we know of storm and strife our mar-ried life has shown us. A -
A -
own us.
A -
ten.
- las! the_ time is past when we could fro - lic with im - pu - ni - ty, Se -
mf
is past when we could fro - lic with im - pu - ni - ty, Se -


VIC.
-cure in our vir - gin - i - ty, We some-times look a - ghast. A - down the lane of
HAR.
-cure in our vir - gin - i - ty, We some-times look a - ghast. A - down the lane of
EFF.
-cure in our vir - gin - i - ty, We some-times look a - ghast. A - down the lane of
GLO.
-cure in our vir - gin - i - ty, We some-times look a - ghast. A - down the lane of
JANE
-cure in our vir - gin - i - ty, We some-times look a - ghast. A - down the lane of
HON.
-cure in our vir - gin - i - ty, We some-times look a - ghast. A - down the lane of

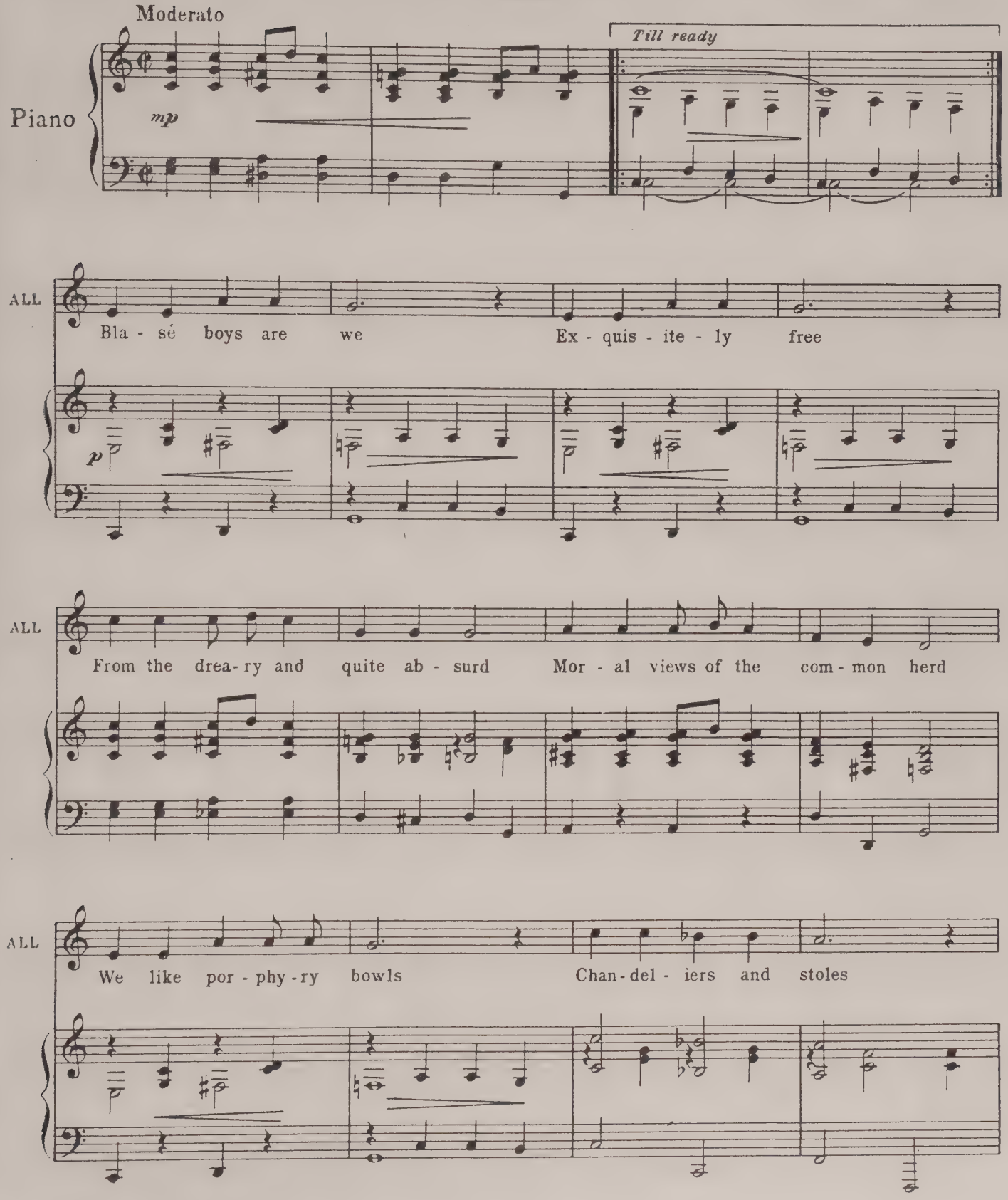

VIC.
mem - o - ry A - las! the time is past.
HAR.
mem - o - ry A - las! the time is past.
EFF.
mem - o - ry A - las! the time is past. A lack-a-day
GLO.
mem - o - ry A - las! the time is past. A lack-a-day me.
JANE
mem - o - ry A - las! the time is past.
HON.
mem - o - ry A - las! the time is past.

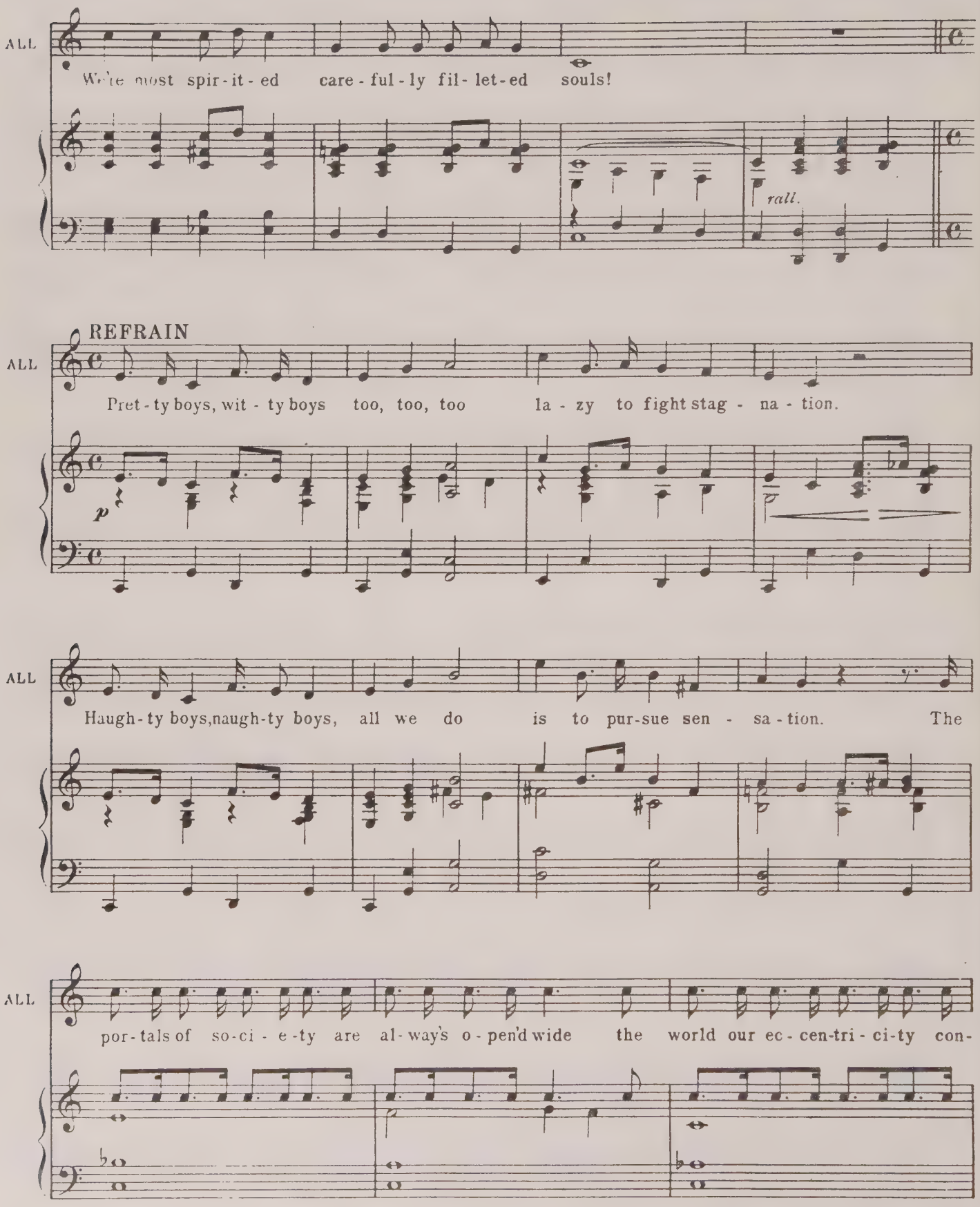

VIC.
HAR.
EFF.
GLO.
JANE
HON.
A lack-a-day me.
A lack-a-day_ me.
me. A lack-a-day_ me.
Ah then the world was
at our feet, A - las! the time is past.
8va

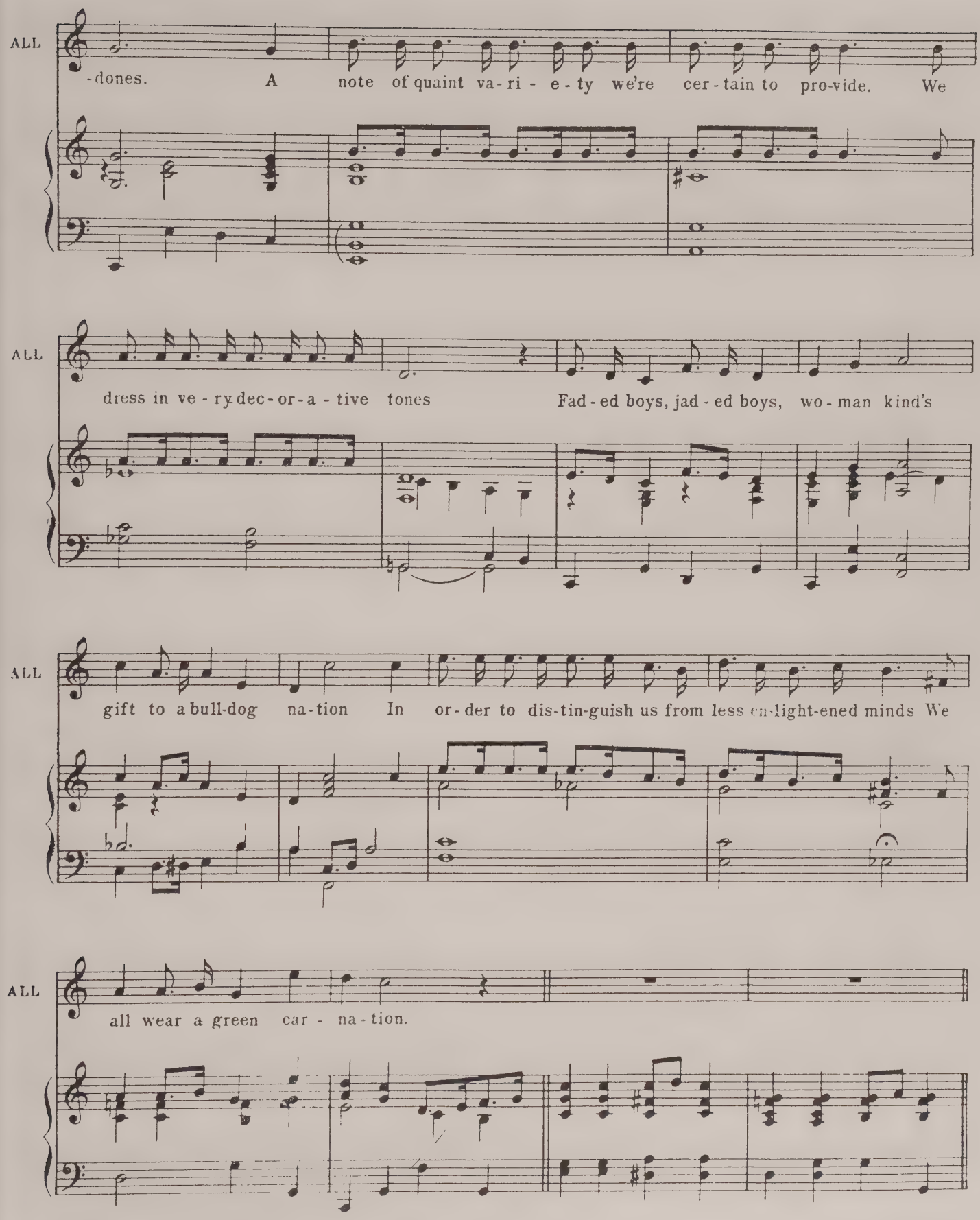
№ 23

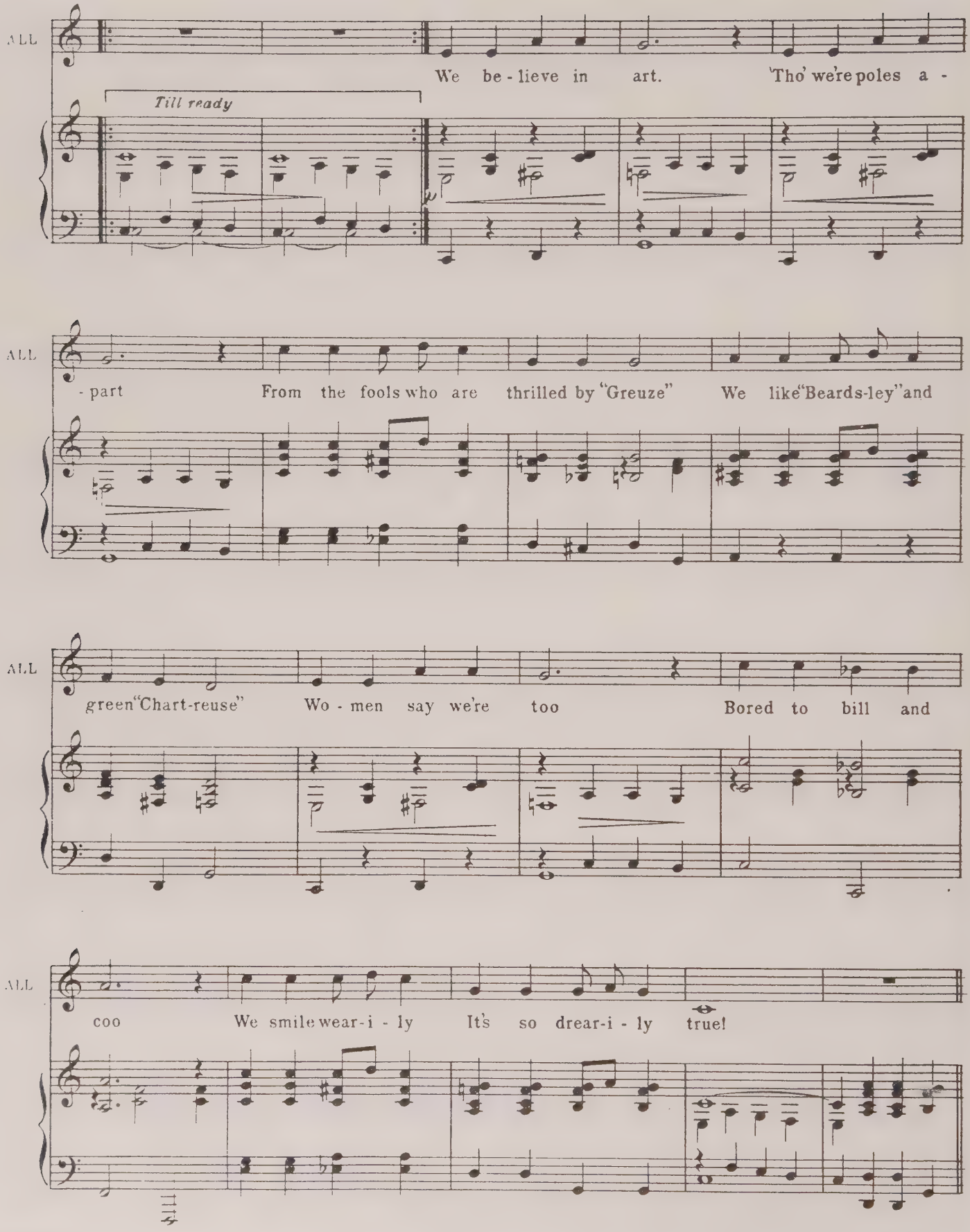
## QUARTET (Vernon Craft, Cedric Ballantyne, Bertram Sellick and Lord Henry Jade)

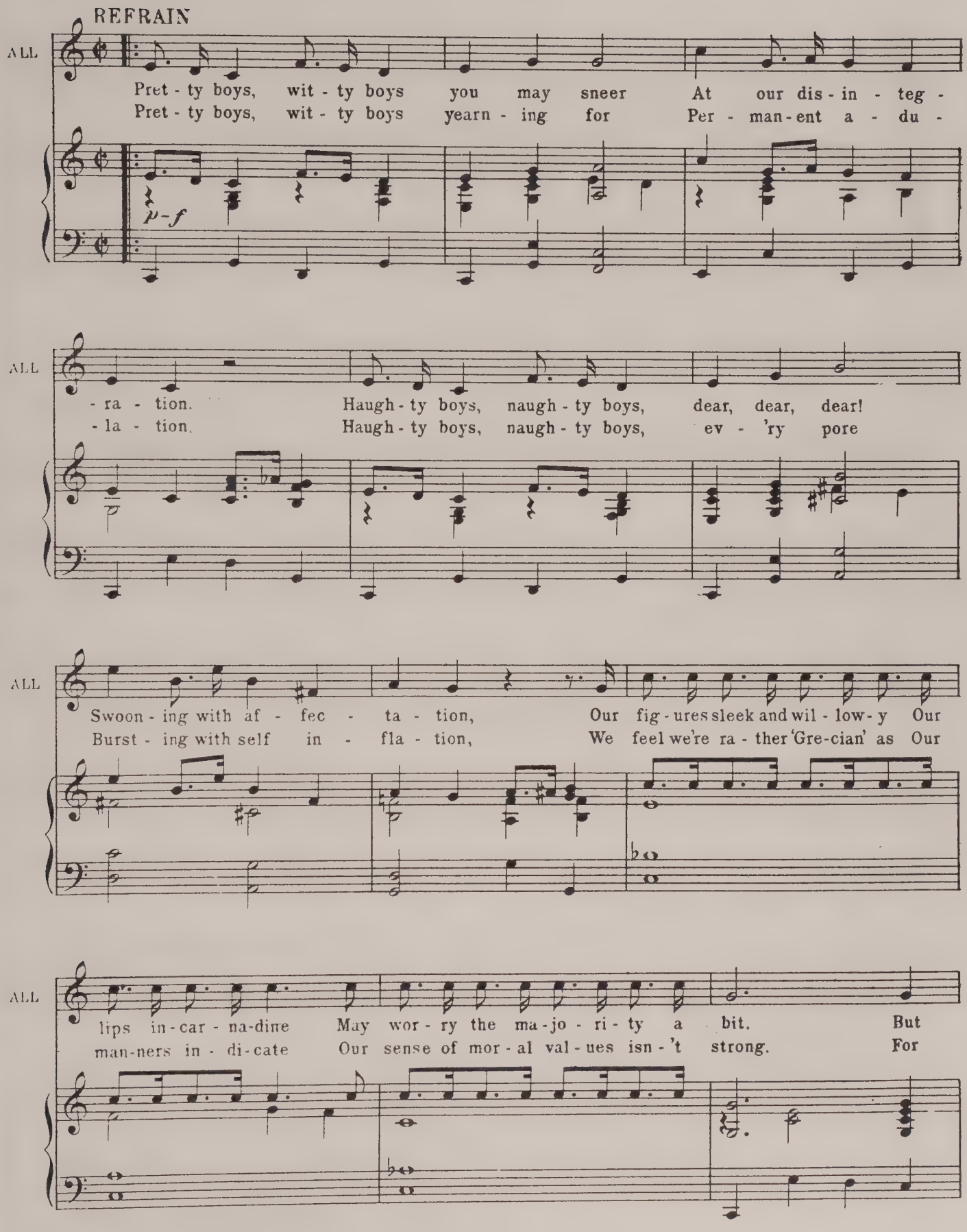
"GREEN CARNATION"

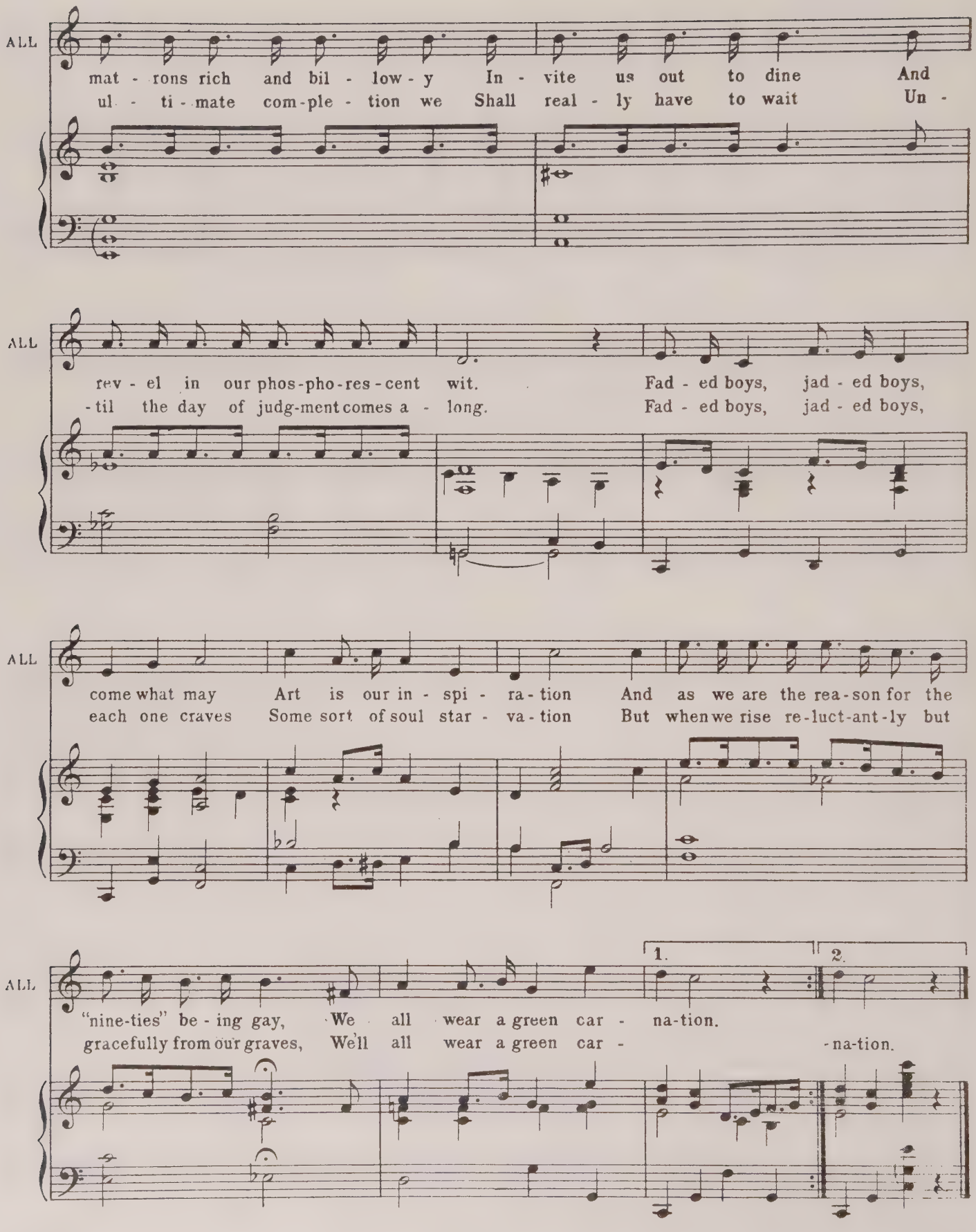



ALL
We're most spir-it-ed care-ful-ly fil-let-ed souls!
rall.
REFRAIN
ALL
Pret-ty boys, wit-ty boys too, too, too la-zy to fight stag-na-tion.
p
ALL
Haugh-ty boys, naugh-ty boys, all we do is to pur-sue sen-sa-tion. The
ALL
por-tals of so-ci-e-ty are al-way's o-pen'd wide the world our ec-cen-tri-ci-ty con-


ALL
-dones. A note of quaint va-ri-e-ty we're cer-tain to pro-vide. We
ALL
dress in ve-ry dec-or-a-tive tones Fad-ed boys, jad-ed boys, wo-man kind's
ALL
gift to a bull-dog na-tion In or-der to dis-tin-guish us from less en-light-ened minds We
ALL
all wear a green car-na-tion.


ALL
We be - lieve in art. 'Tho' we're poles a -
Till ready
ALL
- part From the fools who are thrilled by "Greuze" We like "Beards-ley" and
ALL
green "Chart-reuse" Wo - men say we're too Bored to bill and
ALL
coo We smile wear-i - ly It's so drear-i - ly true!

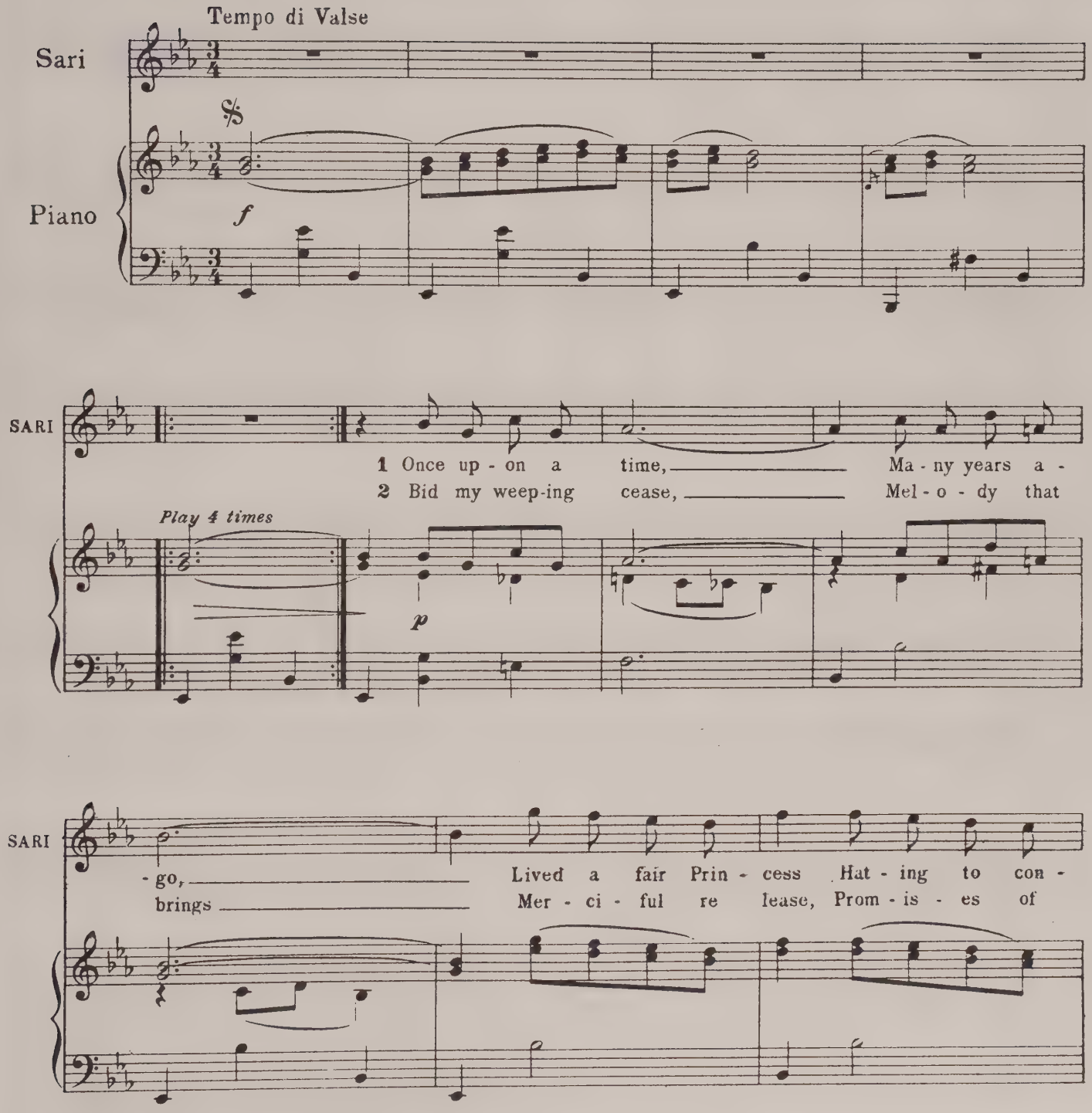

REFRAIN
ALL
Pret - ty boys, wit - ty boys you may sneer At our dis - in - teg -
Pret - ty boys, wit - ty boys yearn - ing for Per - man - ent a - du -
p - f
- ra - tion. Haugh - ty boys, naugh - ty boys, dear, dear, dear!
- la - tion. Haugh - ty boys, naugh - ty boys, ev - 'ry pore
Swoon - ing with af - fec - ta - tion, Our fig - ures sleek and wil - low - y Our
Burst - ing with self in - fla - tion, We feel we're ra - ther 'Gre - cian' as Our
lips in - car - na - dine May wor - ry the ma - jo - ri - ty a bit. But
man - ners in - di - cate Our sense of mor - al val - ues isn - 't strong. For

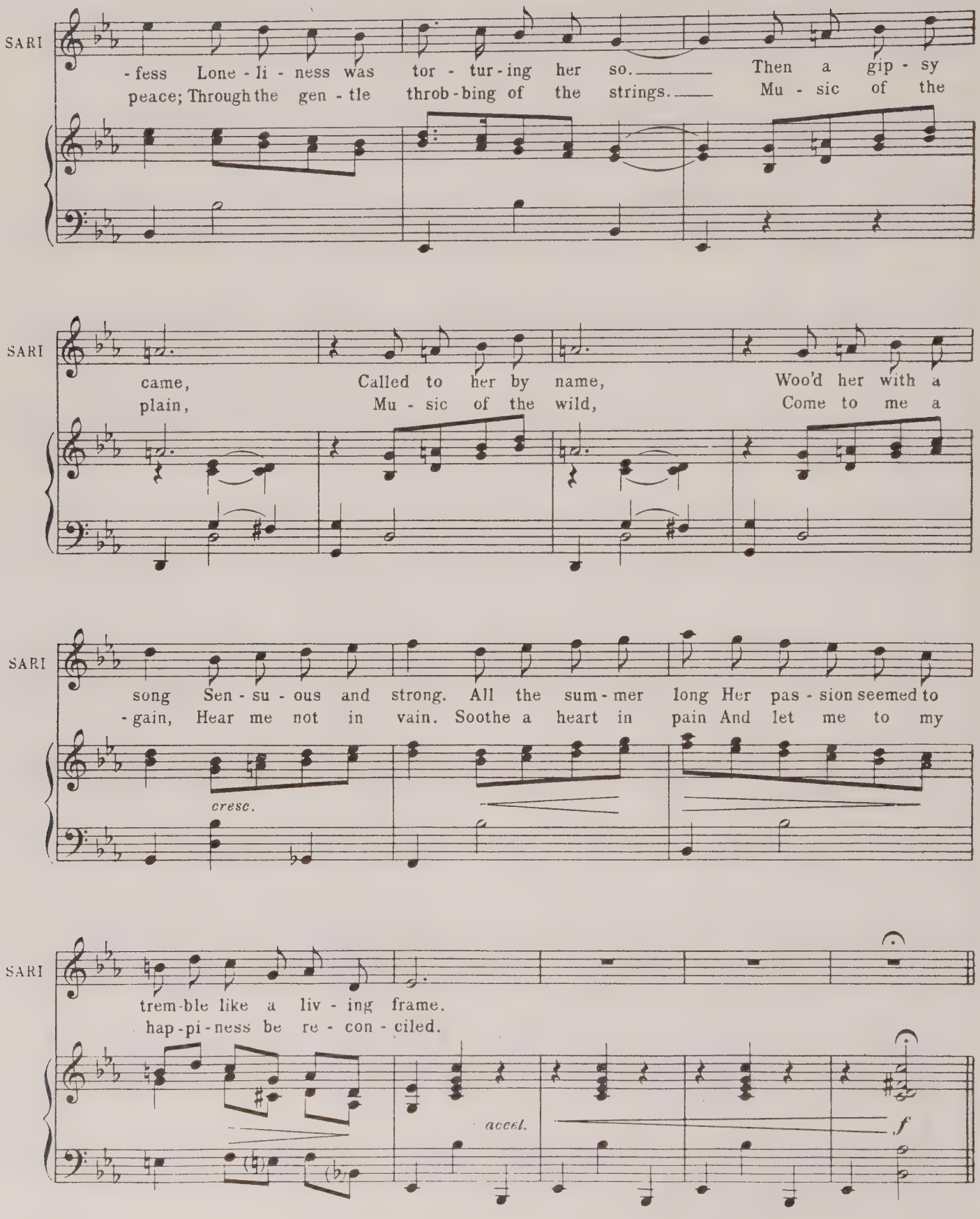

ALL
mat - rons rich and bil - low - y In - vite us out to dine And
ul - ti - mate com-ple - tion we Shall real - ly have to wait Un -
ALL
rev - el in our phos-pho-res-cent wit. Fad - ed boys, jad - ed boys,
-til the day of judg-ment comes a - long. Fad - ed boys, jad - ed boys,
ALL
come what may Art is our in - spi - ra - tion And as we are the rea - son for the
each one craves Some sort of soul star - va - tion But when we rise re-luct-ant-ly but
ALL
1.
2.
"nine-ties" be - ing gay, We all wear a green car - na-tion.
gracefully from our graves, We'll all wear a green car - -na-tion.

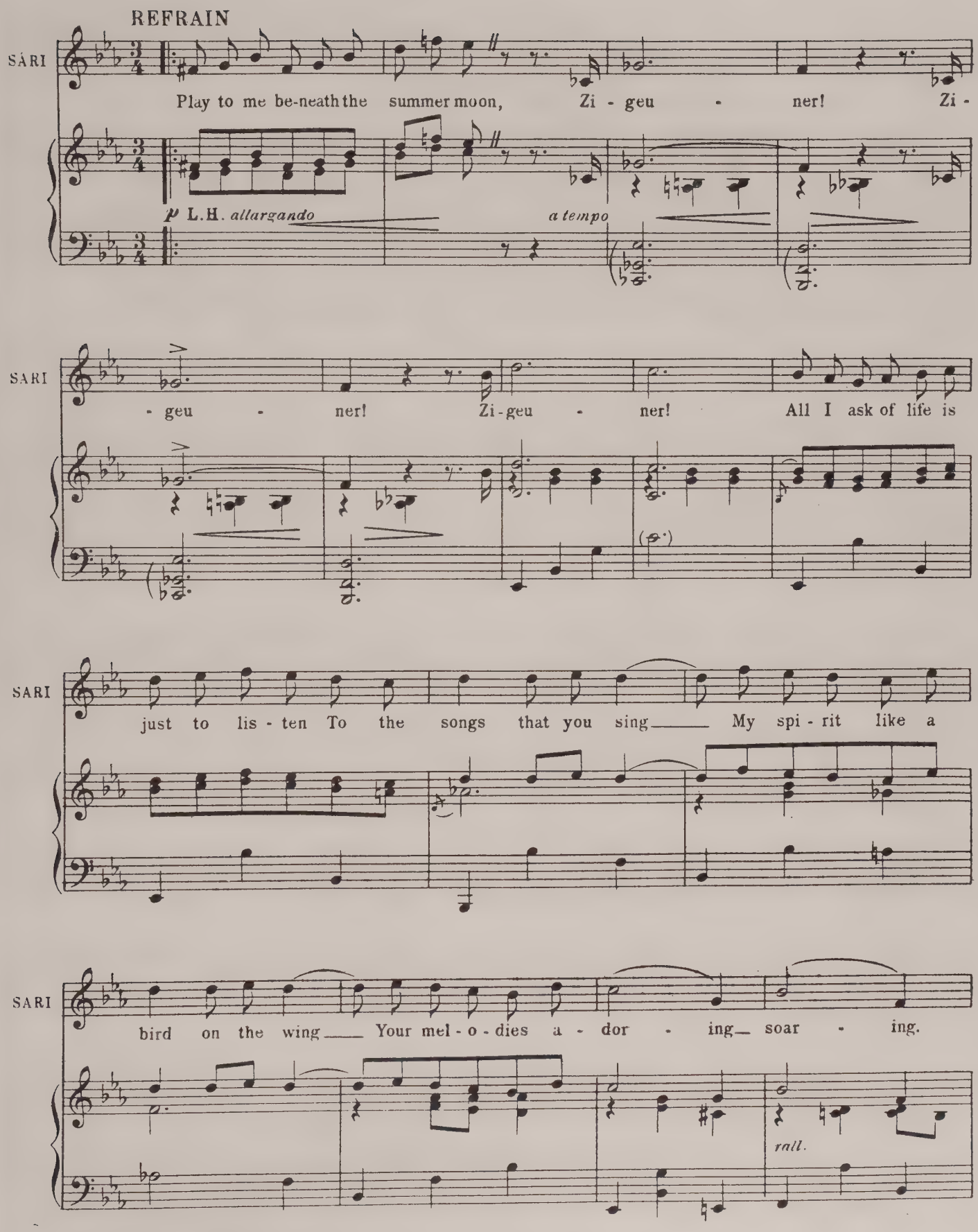
**Nº 24**

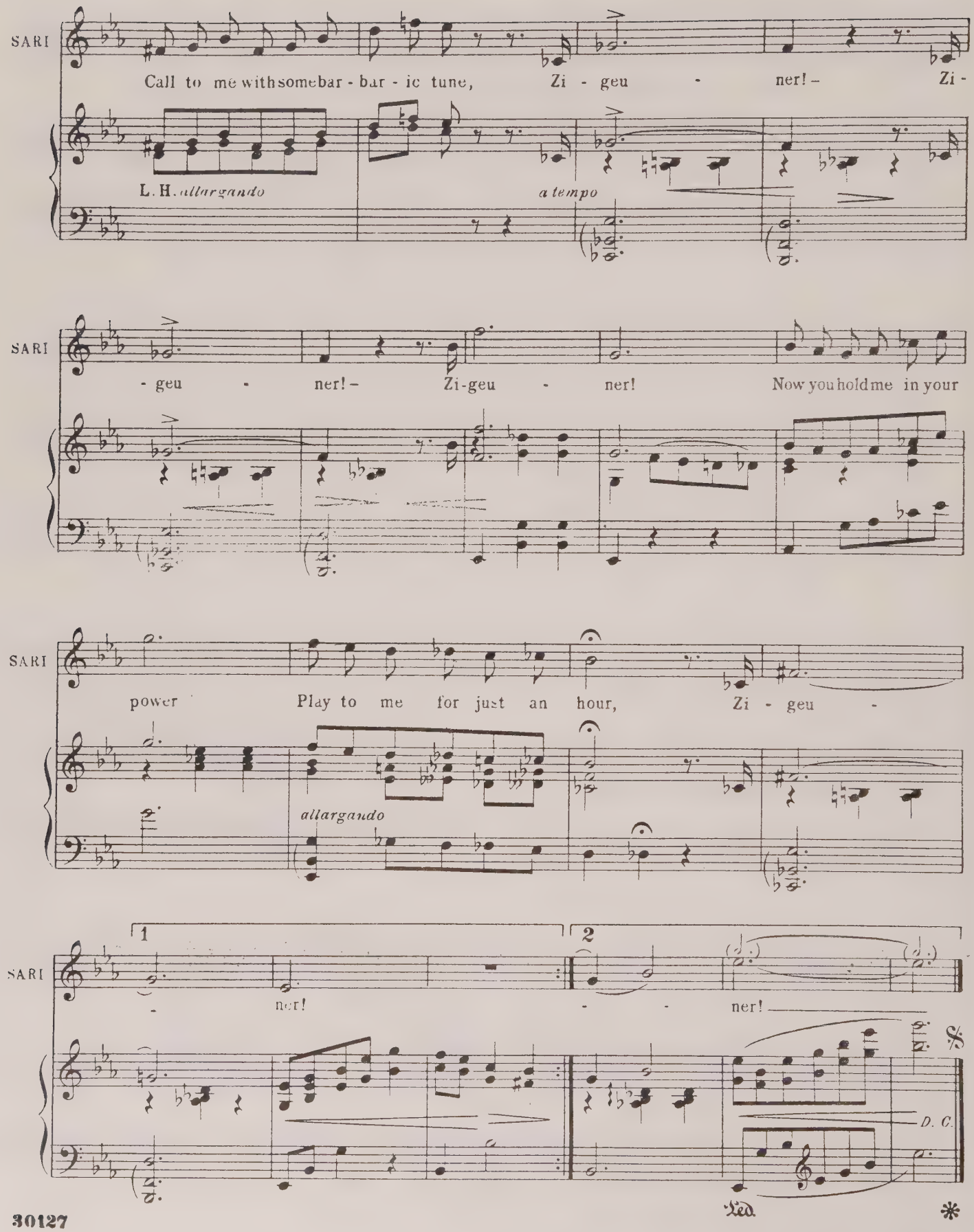
# SONG (Sari)

"ZIGEUNER"




SARI
-fess Lone-li-ness was tor-tur-ing her so. Then a gip-sy
peace; Through the gen-tle throb-bing of the strings. Mu-sic of the
SARI
came, Called to her by name, Woo'd her with a
plain, Mu-sic of the wild, Come to me a
SARI
song Sen-su-ous and strong. All the sum-mer long Her pas-sion seemed to
-gain, Hear me not in vain. Soothe a heart in pain And let me to my
cresc.
SARI
trem-ble like a liv-ing frame.
hap-pi-ness be re-con-ciled.
accel.
f

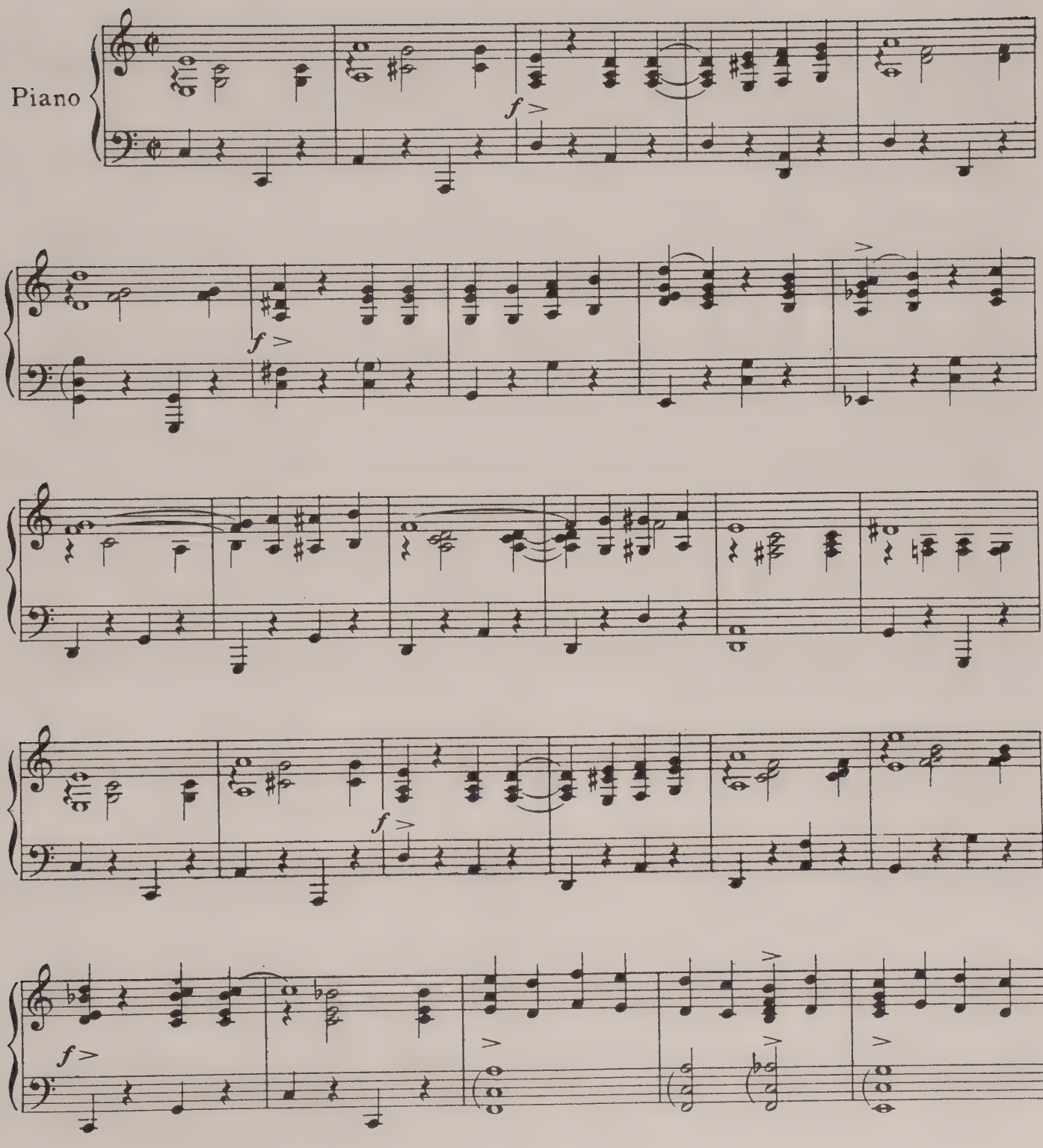

REFRAIN
SARI
Play to me be-neath the summer moon, Zi - geu - ner! Zi -
p L.H. allargando
a tempo
SARI
- geu - ner! Zi - geu - ner! All I ask of life is
SARI
just to lis - ten To the songs that you sing My spi - rit like a
SARI
bird on the wing Your mel - o - dies a - dor - ing soar - ing.
rall.

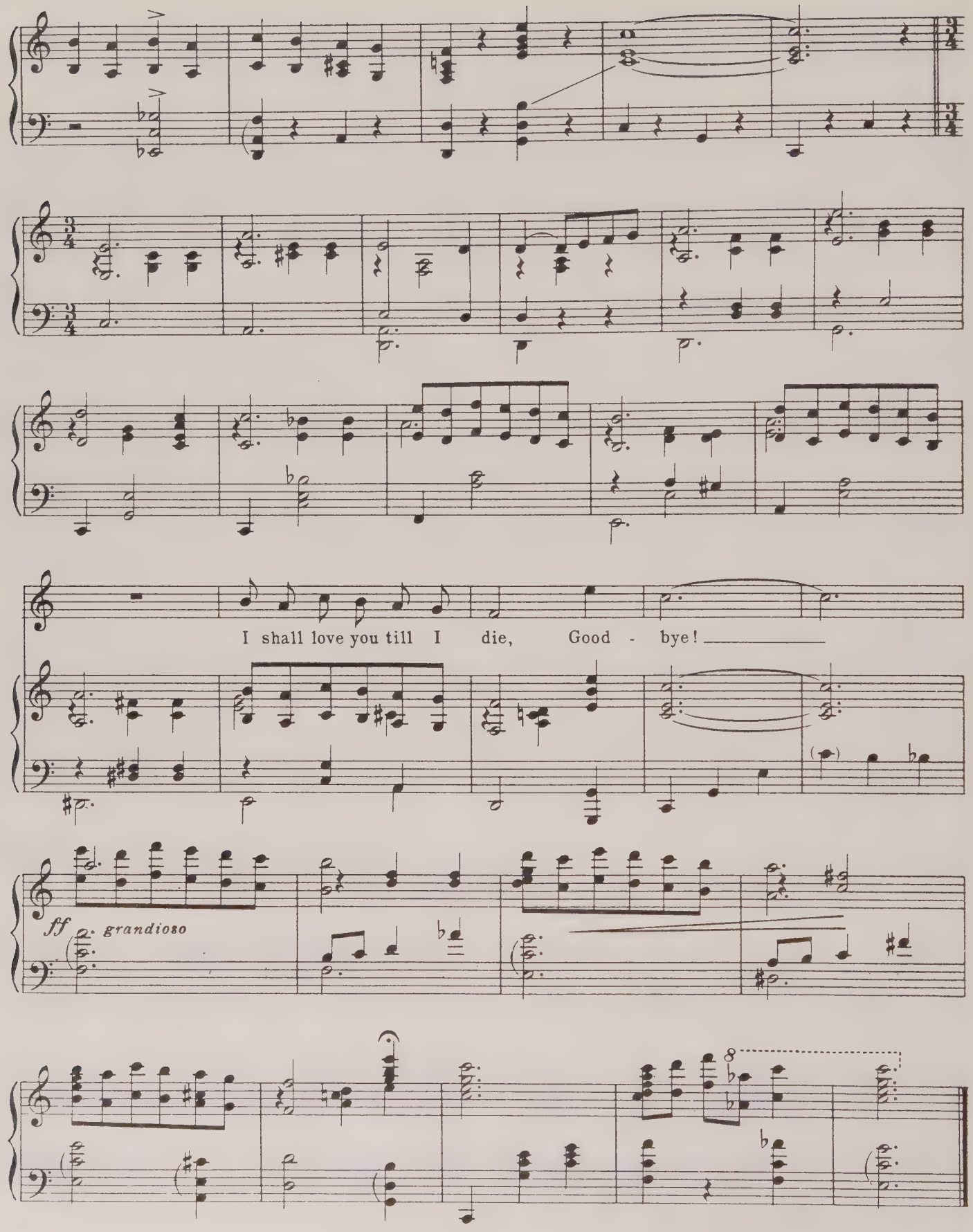

SARI
Call to me with some bar - bar - ic tune, Zi - geu - ner! - Zi -
L. H. allargando
a tempo
SARI
- geu - ner! - Zi-geu - ner! Now you hold me in your
SARI
power Play to me for just an hour, Zi - geu -
allargando
SARI
1
2
- ner!
- - ner!
D. C.
Fed.

No 25

# FINALE- ACT III

## "I'LL SEE YOU AGAIN"



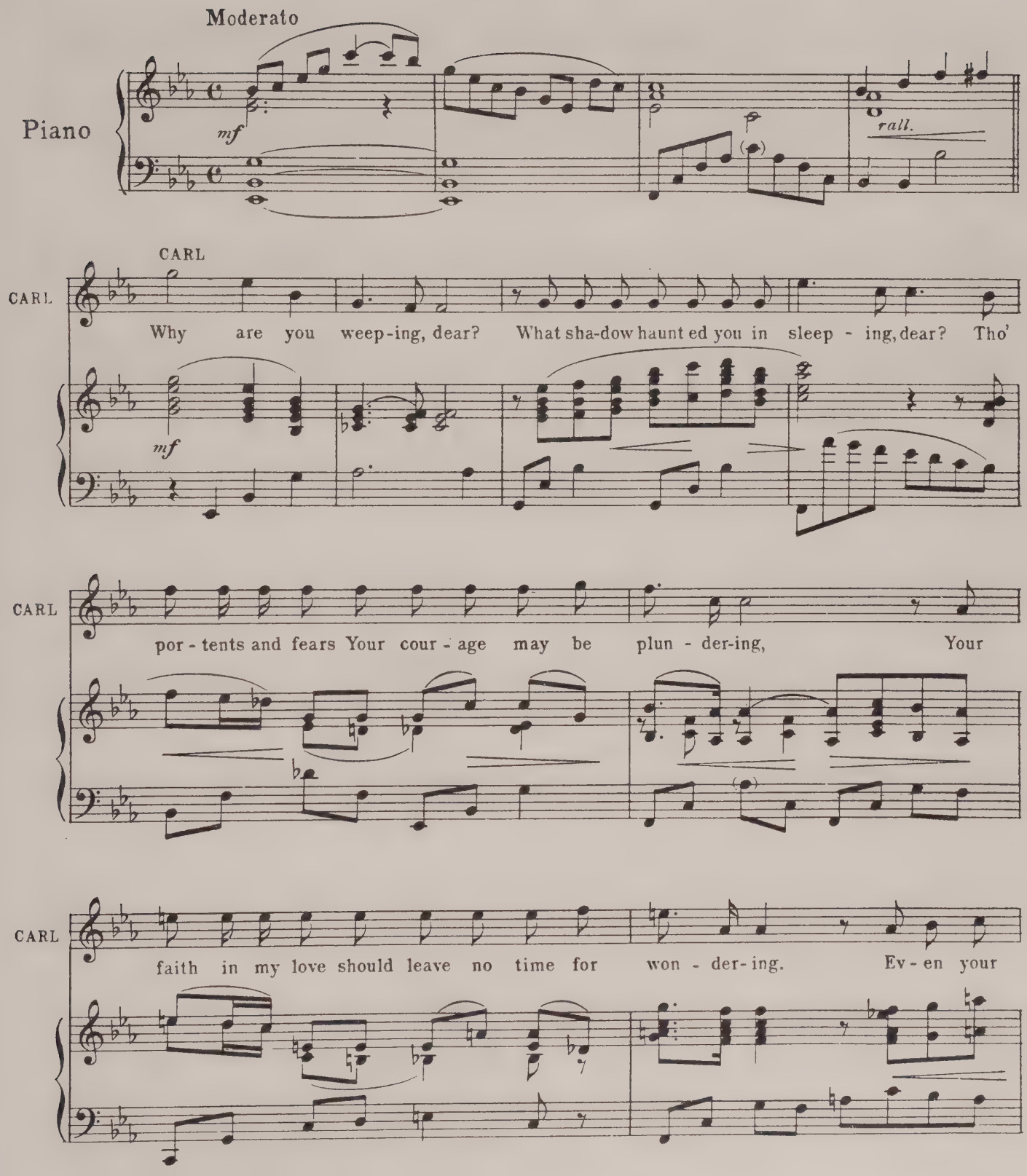


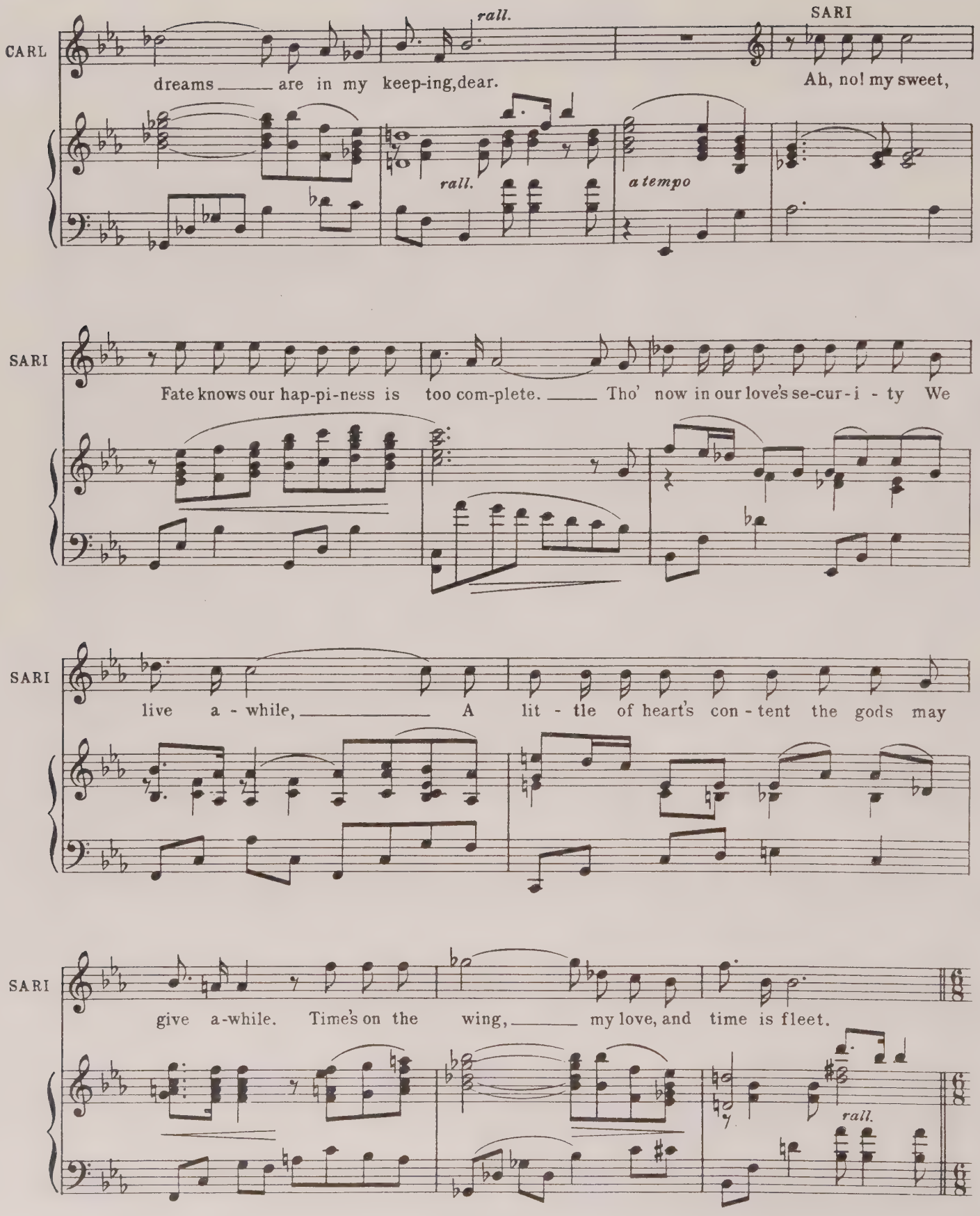


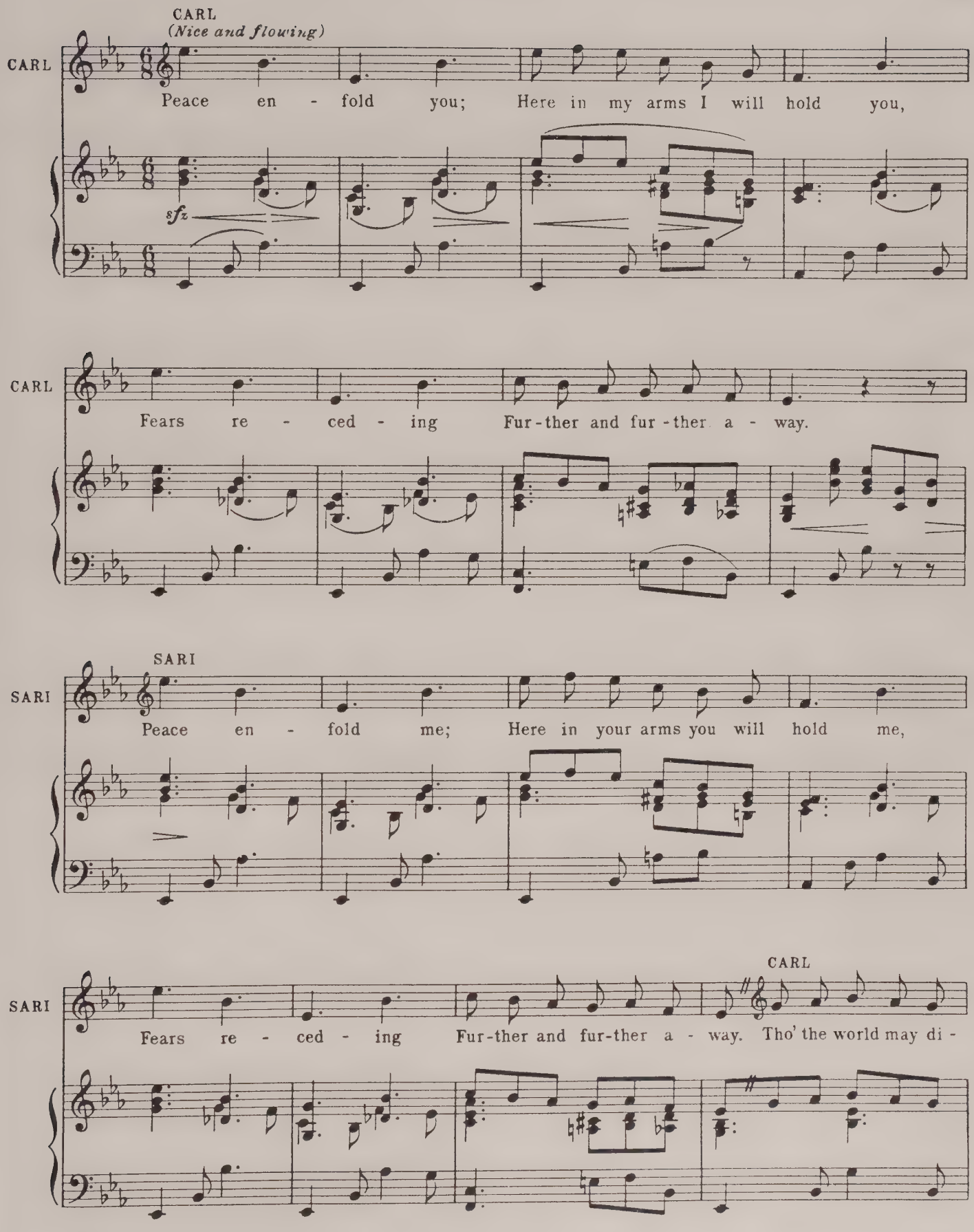

END OF OPERETTE

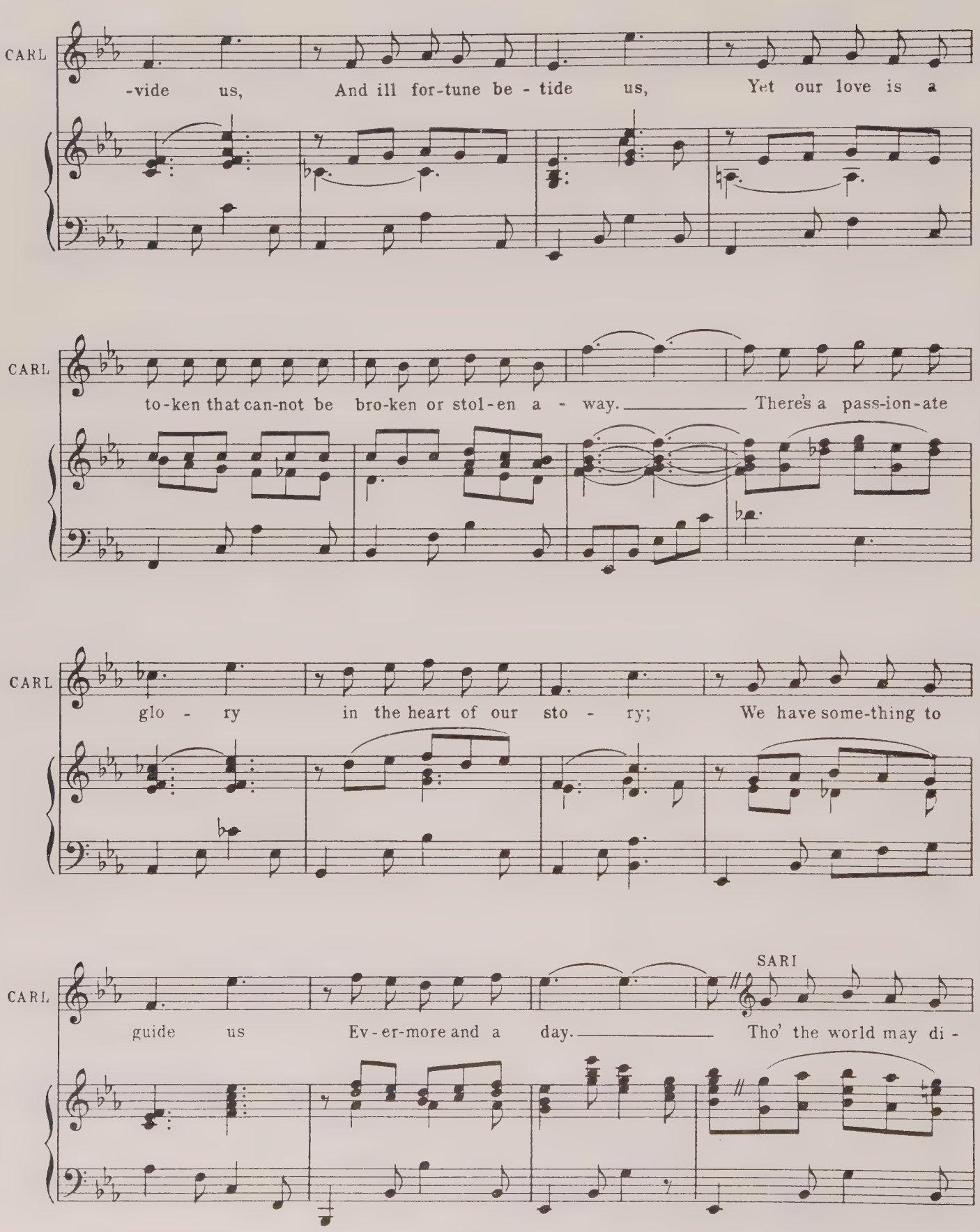
# DUET:-(Sari and Carl)

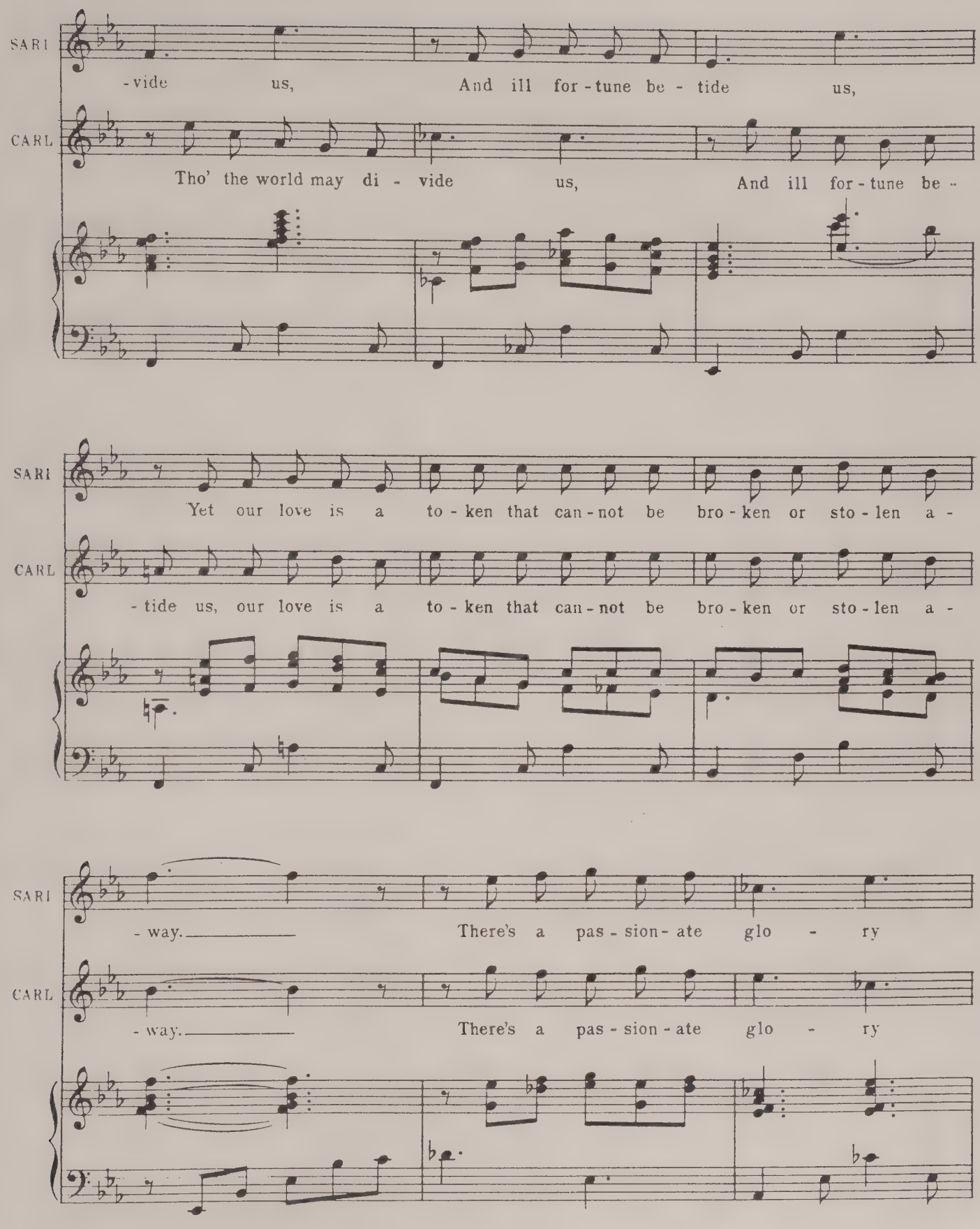
## "EVERMORE AND A DAY"

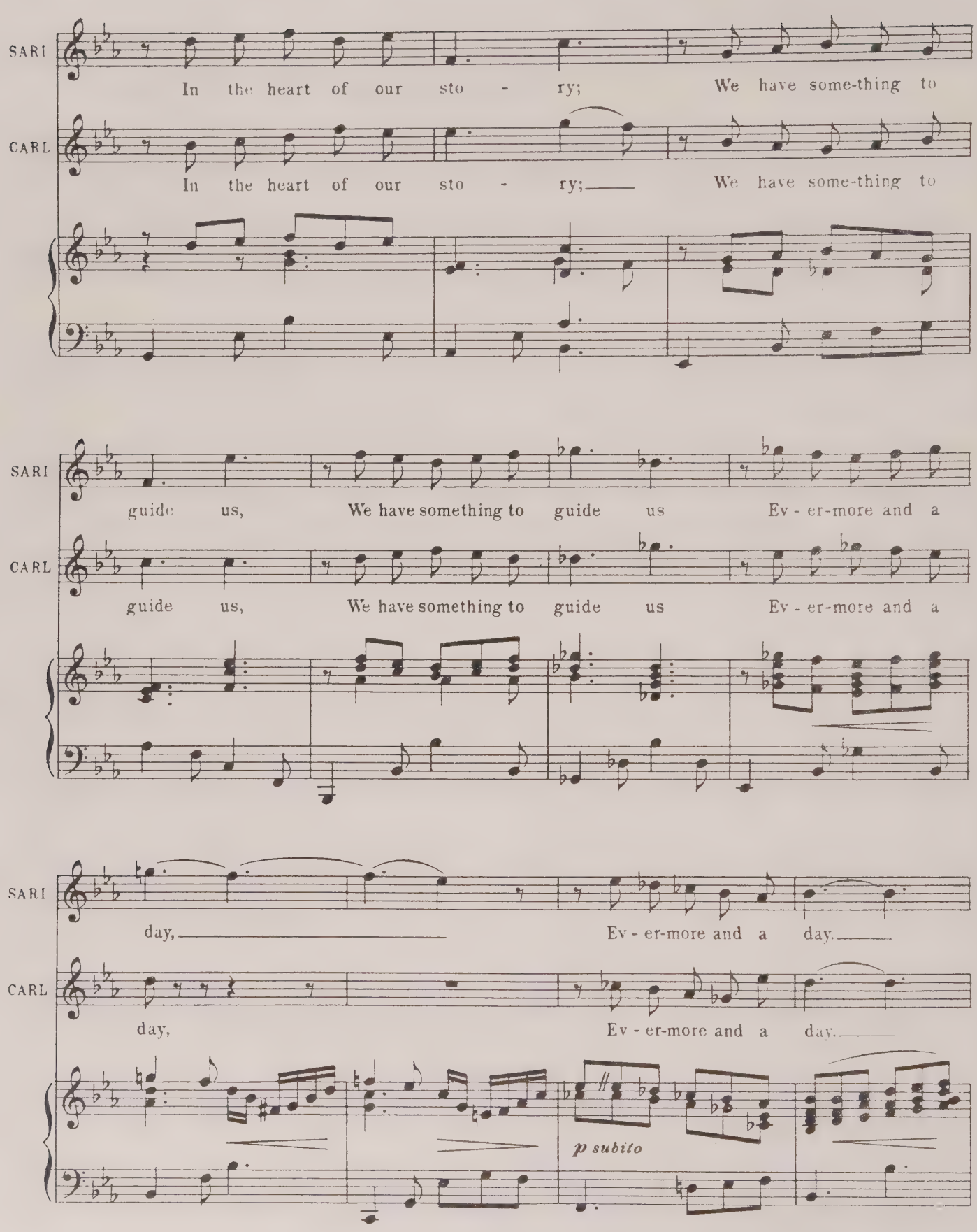


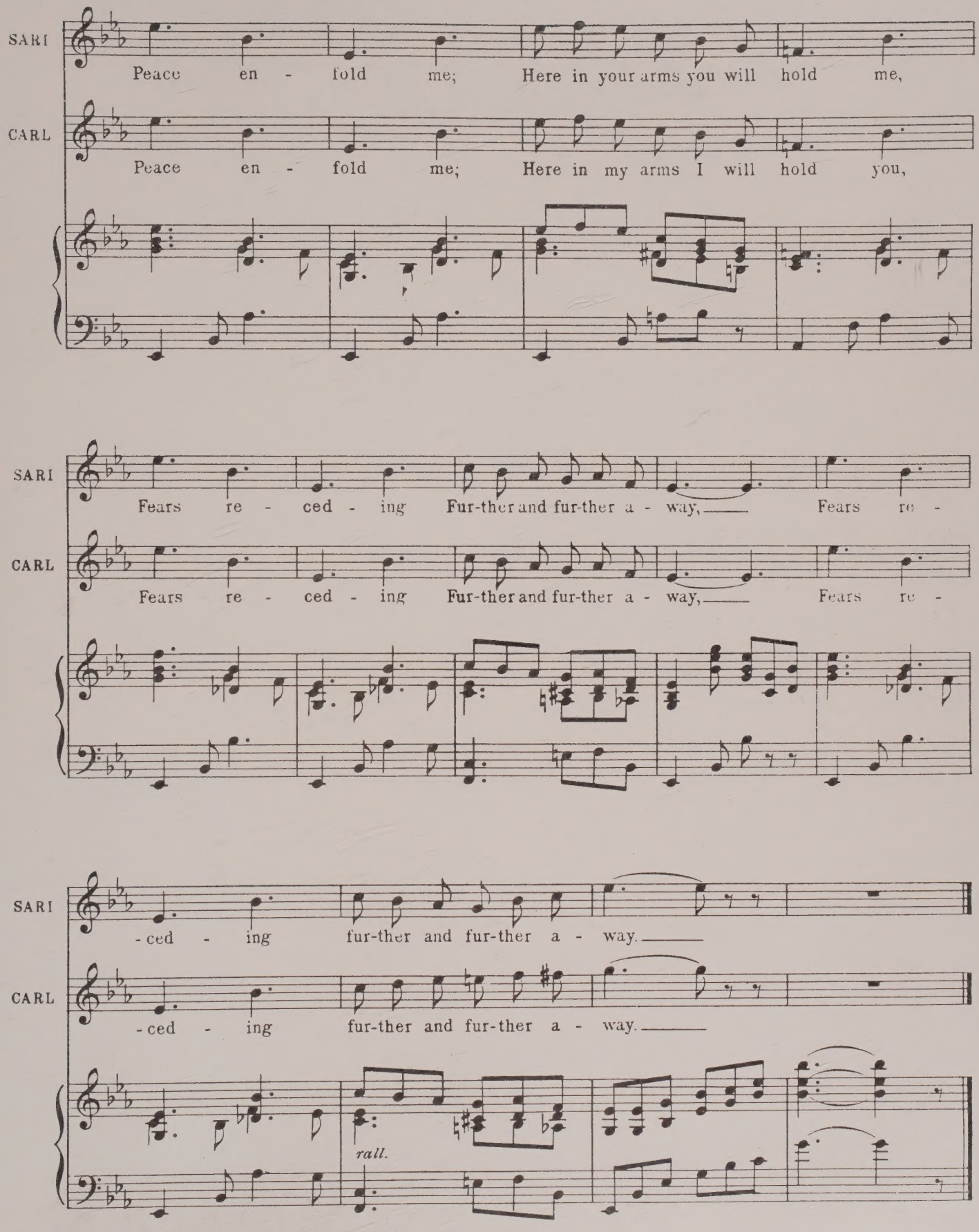

CARL
rall.
dreams ____ are in my keep-ing, dear.
SARI
Ah, no! my sweet,
rall.
a tempo
SARI
Fate knows our hap-pi-ness is too com-plete. ____ Tho' now in our love's se-cur-i - ty We
SARI
live a - while, ____ A lit - tle of heart's con - tent the gods may
SARI
give a-while. Time's on the wing, ____ my love, and time is fleet.
rall.


CARL
(Nice and flowing)
CARL
Peace en - fold you; Here in my arms I will hold you,
sfz
CARL
Fears re - ced - ing Fur-ther and fur-ther a - way.
SARI
SARI
Peace en - fold me; Here in your arms you will hold me,
CARL
SARI
Fears re - ced - ing Fur-ther and fur-ther a - way. Tho' the world may di -


CARL
-vide us, And ill for-tune be - tide us, Yet our love is a
CARL
to-ken that can-not be bro-ken or stol-en a - way. There's a pass-ion-ate
CARL
glo - ry in the heart of our sto - ry; We have some-thing to
SARI
CARL
guide us Ev-er-more and a day. Tho' the world may di -


SARI
-vide us, And ill for-tune be-tide us,
CARL
Tho' the world may di-vide us, And ill for-tune be-
SARI
Yet our love is a to-ken that can-not be bro-ken or sto-len a-
CARL
-tide us, our love is a to-ken that can-not be bro-ken or sto-len a-
SARI
-way. There's a pas-sion-ate glo-ry
CARL
-way. There's a pas-sion-ate glo-ry


SARI
In the heart of our sto - ry; We have some-thing to
CARL
In the heart of our sto - ry; We have some-thing to
SARI
guide us, We have something to guide us Ev - er-more and a
CARL
guide us, We have something to guide us Ev - er-more and a
SARI
day, Ev - er-more and a day.
CARL
day, Ev - er-more and a day.
p subito


SARI
Peace en - fold me; Here in your arms you will hold me,
CARL
Peace en - fold me; Here in my arms I will hold you,
SARI
Fears re - ced - ing Fur-ther and fur-ther a - way, Fears re -
CARL
Fears re - ced - ing Fur-ther and fur-ther a - way, Fears re -
SARI
- ced - ing fur-ther and fur-ther a - way.
CARL
- ced - ing fur-ther and fur-ther a - way.
rall.

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